

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

*It takes all kinds and NBC RADIO reaches all kinds*

Some folks like music; others like drama. People have different tastes in clothing, in food, in listening, too. To sell your product, you must reach them through the programs they listen to.

NBC Radio's varied programming offers you every kind of

- \* The lady of the house who enjoys soap operas can find them on NBC Radio dramas like *MY TRUE STORY* and *ONE MAN'S FAMILY*.
- \* The housewife who eases her daily chores with live pop music tunes in NBC Radio's *BANDSTAND*.
- \* The men and women who follow world events keep

posted with NBC Radio's *NEWS ON THE HOUR* . . . and the more thoughtful listen to *LIFE AND THE WORLD* and other analytical programs.

\* Weekenders, relaxing at home and at the wheel, enjoy variety on *MONITOR*.

NBC Radio's varied programming makes sure your commercials are heard more times by more different people. For a saturation buy that covers every segment of your market, nothing matches the effectiveness and economy of NBC Radio, where more people hear your sales messages more times.

People are different. But with all their differences they can still have one thing in common—your product . . . when you use

**NBC RADIO**

## COULD TV AND RADIO CLIP A BUSINESS DIP?

In face of mixed stock market and economics forecast, admen say 1958 can be big if ad budgets stay high and air media are used effectively

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## AT&T: science at work in air media planning

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## Can the new e.t.'s replace the local personality?

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## Month's report on radio includes Fm, spot clients

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# WBAY



GREEN BAY



GIVES PERSONAL SERVICE TO  
the Land of Milk & <sup>M</sup>Honey\*



\*SMALL CITIES & BIG FARMS...A MILLION FOLKS

# Dominating Des Moines Television!

**KRNT-TV SCORE**

**244 FIRSTS**

**in 481 Quarter Hours**

(The Sept. 5-11 A.R.B.)

**ONE**

**does it  
in**

**IOWA'S  
LARGEST  
MARKET!**

## Top Ten Multi-Weekly

*KRNT-TV Seven Firsts			Average Rating
*1.	Russ Van Dyke News	10:00 P.M.	40.6
*2.	Al Couppee Sports	10:20 P.M.	28.4
*3.	Don Sol day News	12:30 P.M.	14.8
4.	Early Show . . . . .	4:30 P.M.	12.9
*5.	Paul Rhoades News	6:00 P.M.	12.7
6.	News . . . . .	10:00 P.M.	11.5
*7.	Garry Moore . . . . .	8:00 A.M.	11.3
*8.	Bill Riley Time . . . . .	12:00 Noon	10.9
9.	News, Weather . . . . .	6:15 P.M.	10.6
	Sports . . . . .	10:20 P.M.	10.6
*10.	Gordon Gammack . . . . .	6:15 P.M.	9.9

## Top Ten Once-A-Week

*KRNT-TV Six Firsts			Average Rating
*1.	Ed Sullivan		43.7
*2.	What's My Line?		40.7
*3.	Gunsmoke		39.0
4.	Wyatt Earp		35.4
5.	Cheyenne		33.8
*6.	Playhouse 90		33.7
7.	Lawrence Welk		33.3
*8.	Climax . . . . .		33.0
9.	Hit Parade		32.6
*10	Robert Cummings		31.8

A COWLES OPERATION

**KRNT-TV**

**Full Power Channel 8 In Iowa**



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### Could tv-radio clip a dip?

- 27** In face of mixed stock market and economic forecasts, admen say 1958 can be big if ad budgets stay high and air media are used effectively

### The high-forehead approach to air media advertising

- 30** A blue-chip giant applies shrewd engineering thinking to its use of tv radio. Here's how AT&T slide-rule planning chalks up real results

### Can e.t.'s do the whole job?

- 34** Must praise for the high level of transcribed radio announcements now be tempered by a warning not to forget the "friendly" local personality?

### BPA: Picture highlights of second annual convention

- 37** Last week agency men, advertisers and promotion managers sat down to discuss mutual problems. One finding: imagination outranks brains

### Fm listening high, study shows

- 39** Fm users in Philadelphia tune fm more than am during certain hours, according to survey in this month's Radio Basics. Net sales up again

## FEATURES

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## In Upcoming Issues

### A small business buys advertising success with tv

Can a "little guy" get high mileage-to-the-dollar in tv advertising? Here's how American Sponge and Chamois Co., Inc. put the tv medium to work. Amso's campaign did these jobs: introduced a new product; raised sales 125%, and sewed up distribution in the New York area

### On-the-spot survey

Candid answers from BPA members on whether they feel overworked, underpaid; what they think of their own and colleagues' performance

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Copyright 1957

Sponsor Publications Inc.

"Our new tower is . . ."

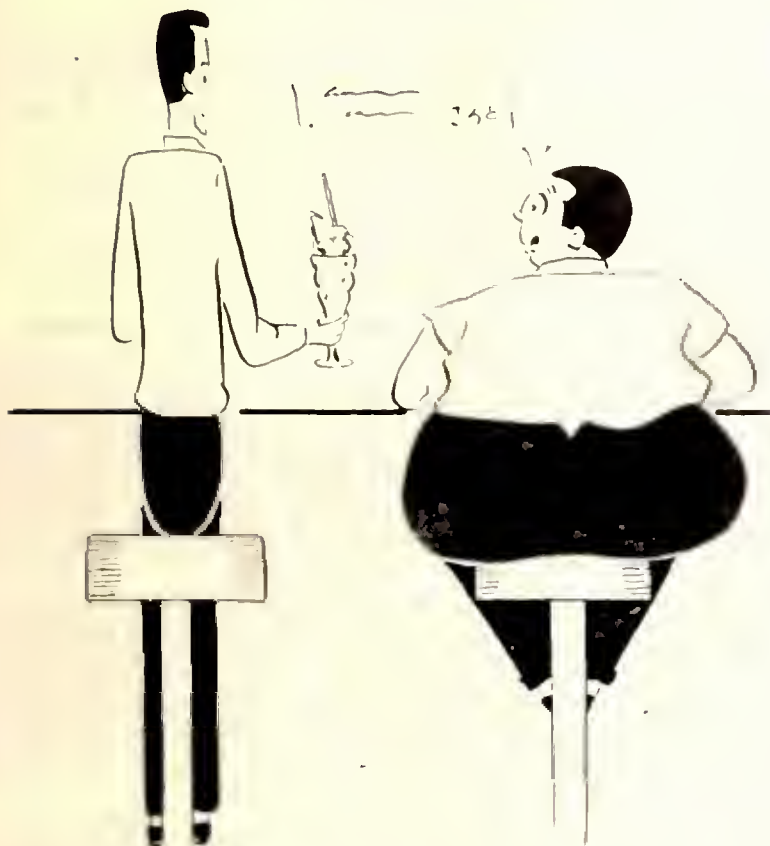
"1400 ft. elevation . . ."

"Tallest tower in the . . ."

"1000 ft. above average . . ."

over average terrain

**HEIGHT ABOVE AVERAGE TERRAIN  
DOES NOT ALWAYS MEAN  
MORE COVERAGE!**



## 51% MORE UNDUPLICATED COVERAGE WITH WOC-TV (NBC)

WOC-TV'S 48 COUNTY MARKET — Population\* 1,686,000

Homes*	519,100	TV Farm Homes**	54,912
TV Homes*	122,800	Effective Buying Income*	\$2,757,557,000
Farm Homes**	97,101	Retail Sales*	\$2,007,719,000

\*Sales Management Survey of Buying Power — 1957\*\*

\*\*U. S. Census of Agriculture — 1954

The Quint-Cities Station  
—Davenport and Bettendorf in Iowa; Rock Island, Moline and East Moline in Illinois.



Col. B. J. Palmer,  
President  
Ernest C. Sanders,  
Gen. Mgr.  
Mark Wodlinger,  
Res. Sales Manager  
PETERS, GREEN,  
WOODWARD, INC.  
EXCLUSIVE  
NATIONAL  
REPRESENTATIVE

WOC-TV - Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO-Radio-Des Moines



# CHANNEL 7's "BOOMING" SUPERMARKET

**1,788,361\*** PEOPLE  
WITHIN THE WSPA-TV  
75 MI. COVERAGE AREA



**WSPA-TV**

has *more*,  
people within  
the 75 mile  
area than—

## HOUSTON

**1,226,924\*** PEOPLE  
WITHIN 75 MILE AREA

OR

## BIRMINGHAM

**1,427,783\*** PEOPLE  
WITHIN 75 MILE AREA

OR

## MIAMI

**699,103\*** PEOPLE  
WITHIN 75 MILE AREA

\*COUNTED POPULATION—A. D. RING AND ASSOC.—1950 CENSUS

**Channel 7's Coverage Extends Beyond the 75 Mile Area**

National Representatives Geo. P. Hollingbery



# WSPA-TV

SPARTANBURG, S. C.

**THE ONLY CBS, VHF STATION**

**SERVING THE SPARTANBURG-GREENVILLE SUPERMARKET**



# NEWSMAKER of the week

*Importance of network show promotion came into focus this week with the elevation of Kenneth W. Bilby, NBC v.p. for public relations, to executive vice president. With 55% new product on the tv network, stress is upon both stepped-up audience promotion and on building up enthusiasm among NBC's affiliates over the season's tv lineup.*

**The newsmaker:** Kenneth W. Bilby began three years ago to establish a policy of good merchandising and show promotion as integral parts of NBC's network planning. As a member of the company's executive council he expects to continue this policy.

"Network television is in a highly competitive era," Bilby told SPONSOR. "It's not enough to have good programming and wait for it to catch on. This year we've used even more tune-in advertising."

During the month of August alone, NBC-TV ran several hundred one-minute trailers announcing its new shows. One of the industry-firsts initiated by Bilby this fall was a spectacular-sized closed-circuit screening of its new programming to the affiliates.

This move helped draw over 100 NBC TV affiliates into the promotion effort, with each station contributing on-air promotion as well as paid advertising to encourage broader viewing in their markets.



Kenneth W. Bilby

As one of NBC TV's five executive v.p.'s (Robert Kintner, Charles Denny, David Adams and J. M. Clifford), Bilby continues as a member of the NBC executive council, which formulates company policy under the leadership of Bob Sarnoff.

"I shall continue to be concerned with our promotional efforts," Bilby told SPONSOR. "More than ever, the public endorses commercial tv and all indications point to continuously increased viewing. I wouldn't say ratings are not meant for the public but they certainly are not meant to be used just for shouting about a show. Ratings just serve as one important tool in making buying decisions. What influences the public to view one show as against the other is the aura of interest created by the stations and network through promotion."

A newspaperman after his graduation from the University of Arizona, Ken Bilby maintains a broad area of interests traditionally associated with the journalist. In fact in 1950, he authored a book (published by Doubleday) on the problems of the Middle East, in which he served as a foreign correspondent.

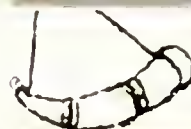
Before joining NBC's public relations and publicity staff, Bilby was a public relations executive with Carl Byoir.

## TO TURN RANDOM TUNERS INTO VETERAN VIEWERS

# ADVENTURE



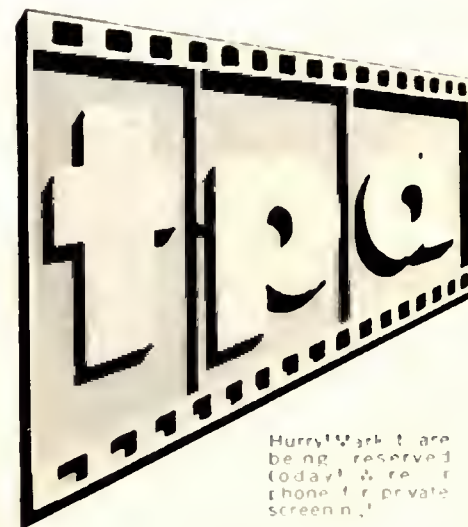
# STORY



# HOURL



Now—in many markets—three great adventure-action series combined into one great 5-day-a-week show! Why pay a pretty penny for programs when you can get top-rated series in your market and hold on to all of your own cash! For complete details about this new plan, phone today. Or wire Michael M. Sillerman at TPA for your market's availability.



Hurry! Mark t are being reserved today! Wire or phone for private screening.

Television Programs of America, Inc.  
488 Madison Ave., N.Y. 22 • PLaza 5-2100



**Pssst!**

**Want something hot?**





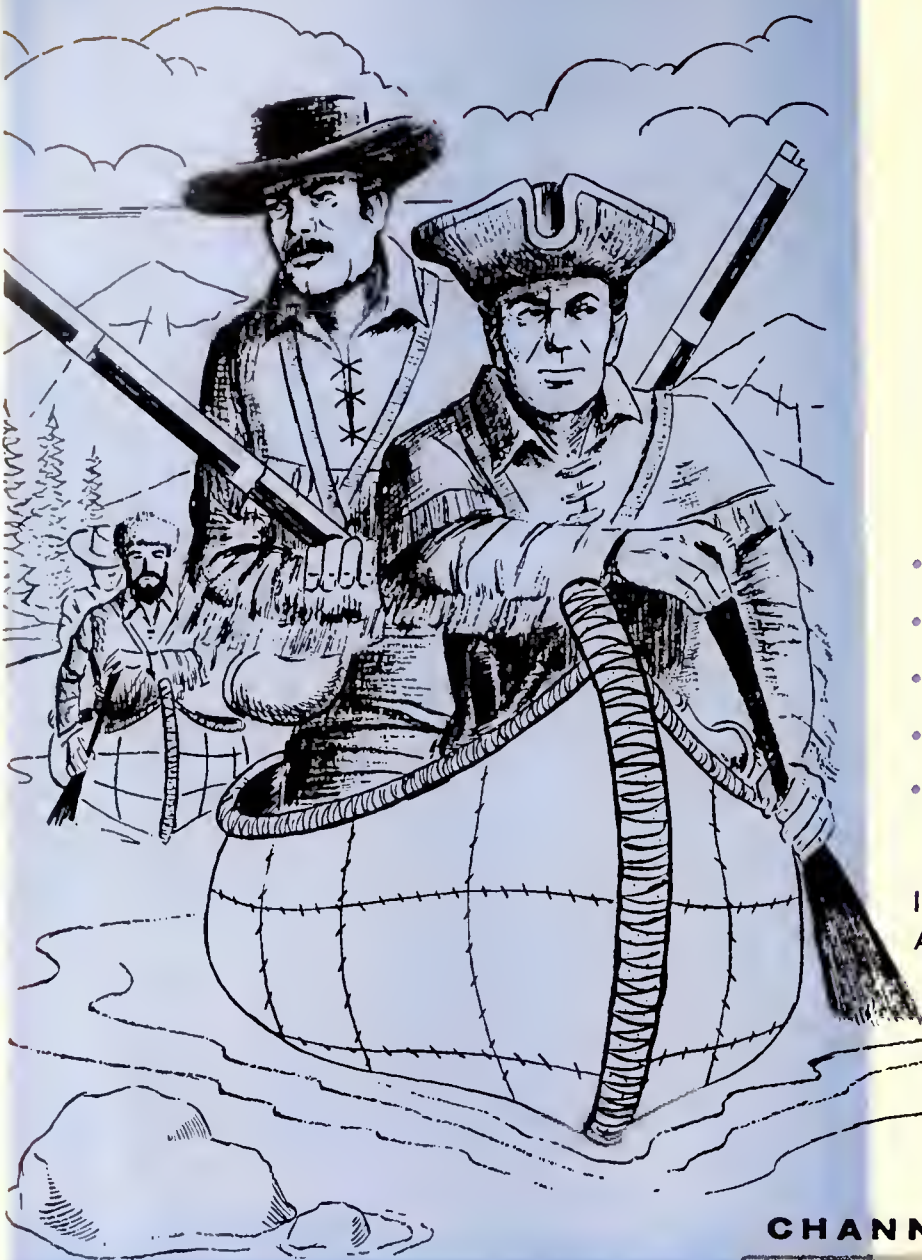
Overnight, a century-old French novel became a collector's item . . . when it was assigned as the first book on New York's first television course for college credit.

*The New York Times* reported: "Demand Floods Shops . . . bookstores and libraries were in a dither yesterday trying to fill the unexpected demand for Stendhal's 'The Red and The Black'. Book salesmen reported sellout." In the follow-up rush of reorders from booksellers, Random House cleared out an additional 4,000 copies of the novel in the next three days.

But here's the payoff: this mad scramble for a book resulted from a television program *at 6:30 in the morning!* A special Trendex study indicated an audience upwards of 74,000 viewers got up before dawn for Dr. Floyd Zulli's first lecture on "Sunrise Semester," new WCBS-TV education series produced in cooperation with NYU. New York's *Daily News* aptly summed up the excitement: "Channel 2's Sunrise Semester Goes to Head of Class."

"Sunrise Semester" did much more than establish another noteworthy television first. It proved that television, expertly utilized, is an invaluable medium for the extension of education to the greatest number of people. And that *any time* is good time when it's on CBS Television's key station in New York . . .

Lewis and Clark covered a vast territory . . .



*Leaders of the first American expedition overland to the Pacific, 1804-1806, Meriwether Lewis and Lt. William Clark officially opened to government knowledge an immense region of the Far West.*

today  
WGAL-TV covers  
a vast MARKET territory

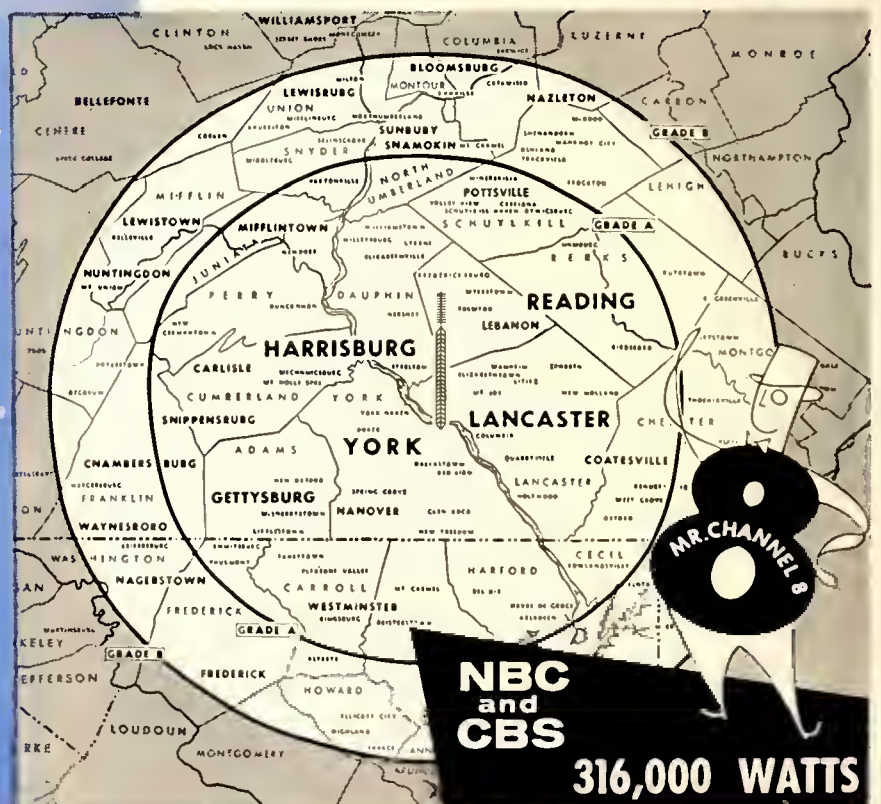
- 3½ million people
- in 1,015,655 families
- owning 917,320 TV sets
- earning \$6¼ billion annually
- buying consumer goods that add up to \$3¼ billion annually in retail sales

It's the coverage that makes WGAL-TV America's 10th TV Market!

**WGAL-TV**  
LANCASTER, PA.  
NBC and CBS

STEINMAN STATION  
Clair McCollough, Pres.

**CHANNEL 8 MULTI-CITY MARKET**



Representative. The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco



# SPONSOR-SCOPE

9 NOVEMBER  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Edgy as a kid waiting for teacher to pass out the report cards, the tv industry has been hankering to see Nielsen's first significant ratings. Now they are out; and this — broadly — is what you can read into them:

1) ABC's competitive inroads into nighttime have had a leveling and fragmentizing effect. The scores of the 10 leaders this October are much under a year ago (see below).

2) Two westerns got into the select circle (which is no surprise since they are too numerous to miss). But not a single singer-m.c. could do it.

3) Madison Avenue didn't panic, though switching already has started. Meantime

4) Look for a tendency on the part of the networks to bail dissatisfied sponsors out. That, too, already is starting.

As for the Top 10, this is how they line up:

OCTOBER 1957			OCTOBER 1956		
RANK	PROGRAM	RATING	RANK	PROGRAM	RATING
1	Gunsmoke	39.3	1	I Love Lucy	54.4
2	I've Got a Secret	32.5	2	\$64,000 Question	42.6
3	GE Theatre	31.8	3	Ed Sullivan	41.6
4	Ernie Ford	31.6	4	What's My Line	35.6
5	Hitchcock Presents	31.4	5	GE Theatre	35.4
6	Twenty-One	30.7	6	I've Got a Secret	35.1
7	Ed Sullivan	29.5	7	Hitchcock Presents	35.3
8	The Line-Up	29.5	8	Red Skelton	34.8
9	Have Gun, Will Travel	29.4	9	Groucho Marx	34.3
10	Groucho Marx	29.2	10	Jackie Gleason	33.8

Although CBS got 9 of the first 15 Nielsen spots, it apparently still didn't like what it saw. So it asked Nielsen for a recount. Nielsen reported back that nothing was wrong.

Meantime the network refrained from circulating the ratings among its salesmen.

Among the switches and reprieves, note these:

- R. J. Reynolds' Harbor Master is abandoning the Thursday 8-8:30 P.M. period on CBS TV for the ABC TV Sunday 8:30-9 P.M. slot, effective 5 January.
- Mennen is switching OSS from Thursday 9:30 P.M. to Sunday 9:30 P.M. on ABC TV.
- CBS TV will get Mogen David and Helene Curtis off the hook when the initial 13 films of Dick & Duchess (Sat. 8:30) are finished.

If there's any one advertiser category that's loaded with rating worries, it's the tobacco companies.

No. 1 on the apprehension list appears to be Liggett & Myers, whose new season obligations are Frank Sinatra, George Gobel, and Club Oasis.

R. J. Reynolds' anxieties include Harbor Master, Mr. Adams and Eve, and even the Bob Cummings show. American Tobacco is expected to look soon for an escape from Bachelor Father.

Top-level agency management is waiting to see how the new integration of creative planning at Leo Burnett eventually works out.

Though theoretically all creative planning is supposed to be integrated (regardless of the ultimate medium) the arrangement is having its transitional pains.

The tendency has been for the tv-radio and the print contingents to build Chinese walls around themselves, thus trying to keep their empires as intact as possible.

The obvious reason: Fear that too much integration will cause loss of stature and security.

More and more Central Labor Councils are carrying fights between local radio stations and their announcers to ad agencies.

Mineographed copies of resolutions condemning recalcitrant stations are hitting Madison Avenue in a steady hail.

Madison Avenue is wondering when the FCC will drop its other shoe on the Barrows report—the one dealing with network programing and talent.

The question agency men raise is: Will its contents be so explosive that the FCC will try to keep it bottled up indefinitely for executive study?

The Barrows study group had asked for more time to complete the programing section, hoping it could be included along with the report on network time sales practices and policies. Meantime, though, the Commission elected to release the latter section by itself first.

Look for a number of major advertisers with multiple grocery and drug products to align themselves with special programs for the 1958-59 tv season.

More and more agencies are including the "special effort tack" (which includes the periodic extravaganza) in their latest advertising plans.

The prime arguments they advance: (1) Great for selling the corporate image; and (2) effective for catching the "30% who are not regular viewers."

Film producers—aware of this line of reasoning—already are preparing for it (see 26 October FILM-SCOPE, page 65, and report on TvB's pitch re selling the corporate image under Associations in News Wrap-up).

**SPONSOR-SCOPE** this week scanned the commercial production sectors in Hollywood and found that:

1) Even though film is more controllable and cheaper, some clients are starting to lean the other way. They prefer to spend as high as \$5,000 for a live middle commercial because the spontaneity in a demonstration is worth the money and effort.

2) The major film studios are luring more and more Eastern and Midwest commercial budgets by sheer aggressiveness and big-name inducement.

3) One of the biggest orders comes from Chevrolet (Universal has contracted to do all its commercials for the next five years), Warner is doing the Kaiser commercials (as well as producing Maverick for Kaiser) with Y&R occupying an office on the Warner lot.

Agency men say that if you're ever in need of citing outstanding tv successes in the food field, you'll do well to recall these examples:

- **FROZEN ORANGE JUICES:** Markets were having a hard time absorbing this commodity and making it a household habit until tv came along. Mention just Minute Maid, Snow Crop, and Flamingo.

- **SWEET GOODS:** National Biscuit once regarded its cookie brands as something you jumbled together on a store rack—until it found out from Oreo's tv success that sweet goods could be sold as separately-identified products.

- **READY-TO-SERVE FOODS:** Processors struggled along until a smart marketer conceived of the "television plate" and gave it a saturation ride on tv.



DFS may put *The Family Circle* (a monthly publication) into spot tv—if it can be assured a satisfactory weekly flight once a month in the markets it wants.

The agency has received assurances from some reps that this new variation of the flight technique wouldn't encounter much clearance difficulty.

Type of campaign contemplated: Daytime minute and 30-second announcements five days a week during the flight week.

National spot tv got a much-welcomed hypo on the buying front this week.

Sterling was making availability calls for schedules in a long list of markets (many requiring five spots a week).

The schedules will be divvied up among the various Sterling products.

Lestoil's expansion plans show no signs of letting up.

This week the cleanser was spreading its spot tv campaign over Michigan, after saturating Detroit.

Next states ahead of the Lestoil steamroller are Indiana and Illinois.

CBS TV stations relations reported this week that it has had good results from its clamp-down on affiliates who triple-spot between network shows.

The network puts compliance to a warning letter issued about a month ago as close to 100%.

The letter pointed out that the triple-spotting stations were poaching on time being paid for by the sponsors of network programs.

(See 2 November SPONSOR-SCOPE on monitoring activity by P&G agencies in an effort to curb this practice.)

Media people in N. W. Ayer's New York office are in for some hard-to-take uprooting: The buying staff is being moved to the Philadelphia headquarters.

Contemplated advantages for the agency: Closer contact with the day-to-day problems of account executives and the plans board.

The media buyers were shifted to New York about 15 years ago.

This proposed recommendation by CBS TV Spot Sales to its stations could foreshadow a trend:

**Try to refrain from general rates increases during 1958.**

Here's the business status of these stations collectively: Their revenue from spot is pretty much what it was the year before; but fewer units are being sold.

SPONSOR-SCOPE asked the media director of a P&G agency about this situation and got this reaction: "It's a wise move. Rates have been creeping up to the point where P&G brands that need the tv weight—but can't afford the price—have been switching from tv spot to other media."

Note this current trend on the local station front:

More and more broadcasters are asserting themselves as forces in forming opinion on local and national issues.

As example, take these events in three distantly separated areas:

**DALLAS-SAN ANTONIO-HOUSTON:** The McClendon stations cut loose with a series of editorials criticizing the Administration on the missile situation.

**MIAMI:** WTVJ found out that a nightly editorial on controversial issues is warmly accepted by the community, providing it's kept on a sensible level.

**Cleveland:** WDOK took a public stand against a law permitting teenagers to operate motorbikes on "already crowded highways," and it looks as if there will soon be a movement to revoke the measure.

If there's any doubt about the stability of **radio's comeback**, note this: **National advertisers are buying insurance for a place on the air next summer by placing orders six months in advance.**

NBC Radio has received so many calls for summer availabilities that it's trying to get current advertisers to **firm up their plans for June, July, and August.**

Two of these new summer accounts—pinpointed on Monitor—are coming out of BBDO.

Behind the clamor for summer time is **the Americans' trend to get out of doors—where radio alone can keep up with them.**

That's quite a contrast with the advertiser's appraisal of the medium's value years ago when summer was considered **something you took a hiatus from.**

This week's reshuffle, of **ABC TV's sales echelon** makes **Thomas W. Moore** v.p. in charge of sales and gives **Slocum Chapin** the post of v.p. in charge of client relations. Chapin will report to Moore.

**Moore comes from CBS TV Films Sales** where he was general sales manager.

**Madison Avenue's "Alices in Punditland"** this week got a research companion-piece to Imagery Transfer and Subliminal Projection: **It's Semantic Differential.**

KDKA, disclosing it had made the first sale via the application of this concept, defined SD as a technique for **"assessing meaning quantitatively with the use of a bi-polar scale of words."**

When the verbal sediment has settled, the technique aims to tell you what the listener—according to sex, age, education, etc.—likes about your station.

**Rep Adam Young** thinks that **NBC Radio's Joe Culligan** is talking through **smoke-rings** when he says an NBC-planned national profile of music and news stations will show that 40-60% of the audience consists of **teenagers.**

Countered Young to SPONSOR-SCOPE this week:

**The percentage of the teenage audience is not important.** What is important is **total audience** delivered by the music and news stations as compared to a network station's total audience. If one station delivers twice the audience of a competitor, **it's still a better buy—regardless of composition.**

**NBC Radio's takeover of My True Story** from ABC apparently has paid off in audience and billings.

The comparison NBC makes to illustrate the point:

PROGRAM	TIME	PERIOD	NRI REPORT ON ACCUM. HOMES
Truth or Consequence	10:30 a.m.	Aug. 1957	530,000
My True Story	10:30 a.m.	Sept. 1957	1,112,000

Mutual this week indicated to agencies **the sales pattern the Kate Smith show will take when it debuts in January.**

The singer's daily half-hour program will be sold in five-minute units, with **half of them available to national advertisers via Mutual** and the other half to be sold locally. In that way the network assures itself of **ample clearance.**

The nationally-sponsored **five-minute units** will be priced at **\$1,000 each (time and talent).** All programs are to be **taped in advance.**

**For other news coverage in this issue,** see Newsmaker of the Week, page 5; Film-Scope, page 45; Spot Buys, page 52; News and Idea Wrap-Up, page 55; Washington Week, page 63; SPONSOR Hears, page 66; and Tv and Radio Newsmakers, page 72.





KPRC TV, Houston . . . *because*

JACK HARRIS  
Vice President and General Manager

JACK MCGREW  
Station Manager

EDWARD PETRY & CO.  
National Representatives





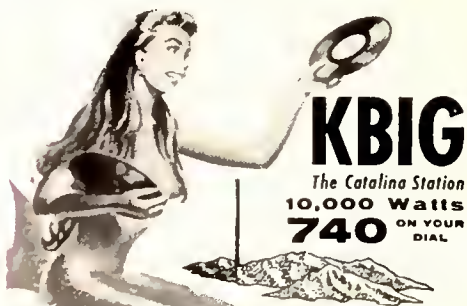
## If You Sell to Adults You Belong on KBIG

**IF THE ABLE-TO-BUY, MATURE** Southern Californian is your marketing objective . . . you belong on KBIG Radio.

**THIS** "station with the musical memory" deliberately sacrifices the transient youth appeal of today's top tunes . . . 20, 30, 40, 50 . . . for the perpetual popularity of yesterday's top ten-thousand.

**FROM THE MELODIC WEALTH** of the last fifty years, KBIG's music department carefully programs for its disc jockeys a wide variety of popular music, colorfully varied in time and tempo, vocal and instrumental, standard and novel. Rich, modern arrangements of time-tested favorites nourish a warm, continuing bond between the Catalina station and millions of mature, able-to-buy Southern Californians.

**PROOF?** A new Pulse qualitative survey which shows the KBIG audience 91% adults, only 9% teens and children. Your KBIG or Weed representative will gladly bring the complete breakdown.



**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Los Angeles 28, California  
Telephone, HOLlywood 3-3205  
**Nat. Rep. WEED and Company**

## Timebuyers at work

**Sal Agovino**, McCann-Erickson, Inc., New York, says that "some stations have recently tried to justify big rate increases with statements such as 'we felt all along that our rate structure was out-of-line with the market's potential.' We may admire such honesty, but we can't emulate this fine austere arrogance in our yearly budget planning. A well planned budget takes into account the possibility of rate increases, setting aside a realistic reserve. The percentage of rate increases calculated is based upon current market conditions and stations' past histories of rate increases. But this reserve is useless when stations up rates out of proportion. While nighttime Class "A" rates are usually increased gradually — corresponding to an increase in tv penetration, improved facilities, rise in cost of operations, etc.—many daytime and late night rates have catapulted. One station increased its nighttime Class "A" I.D. rate by 15% and its daytime I.D. rate by 40%. Advertisers using daytime tv must then reduce their commercial effectiveness 40% to stay within their budget or pay the 'in-line' rate. Either way this could result in cancellation of tv."



**Jerry Seaman**, Bert S. Gittens Advertising, Milwaukee, says that radio continues to be a good medium for reaching the farmer. "But," Jerry points out, "it takes a great deal of experience and first-hand information to buy effectively. There's no uniform coverage data, so you have to combine BMB, SAMS, NCS., .5 mv and mail maps



from various stations, along with personal knowledge and research, to get a realistic coverage pattern. Ratings by themselves are of little value in determining how many farm men or women can be reached by a particular program, or whether 6:00 a.m. is better than 7:00 a.m. to reach a special class of farmer in an area." Jerry says that the buyers at Gittens look for stations they know have good histories of farm programing, and

preferably stations with full-time farm directors. "However," he adds, "there's no one formula. The broad network coverage of the *National Farm and Home Hour* works very well for Allis-Chalmers, but it takes a different approach to reach tobacco farmers in North Carolina for Swift's Plant Food, or the farmers in Wisconsin for Rank Hybrid Seed Corn. The audience isn't the same."





You may have problems  
with a fly rod—

But ARB proves you're right  
about **WKZO-TV**  
in **KALAMAZOO-**  
**GRAND RAPIDS**

AMERICAN RESEARCH BUREAU  
MARCH 1957 REPORT  
GRAND RAPIDS-KALAMAZOO

WKZO-TV is first in 267% more quarter  
hours than the next-best station—  
327 for WKZO-TV, 89 for Station B!



*The Felyer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD RADIO — PEORIA, ILLINOIS

TIME PERIODS	Number of Quarter Hours With Higher Rotings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY		
8:00 a.m. to 6:00 p.m.	143	57
6:00 p.m. to 11:00 p.m.	94	6
SATURDAY		
8:00 a.m. to 11:00 p.m.	50	10
SUNDAY		
9:00 a.m. to 11:00 p.m.	40	16

NOTE: Survey based on sampling in the following propor-  
tions—Grand Rapids (42.8%), Kalamazoo (18.9%),  
Muskegon (19.8%), Battle Creek (18.5%).

# WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

## Agency ad libs

### Tv tune-in ads: a critique

A conscientious columnist would substantiate as well as detail the following statement. I will do neither. The statement is that—many more thousands of dollars (than ever) are being poured into tune-in advertising.

Certainly as I look at the daily newspapers, I get the impression that this season was launched with the most comprehensive space campaigns I ever saw. In addition, the advertisements themselves seem to be larger. And since the stakes (success on tv) are higher than ever this year with three networks locked in semi-mortal combat, I can substantiate my comment on the grounds that the money spent is justified.

The season's opening is, of course, the best time to attract attention to new properties as well as to re-establish those that are returning from their summer siesta, whether a different property or rerun was enjoying the warm weather in the time slot. Hence September and October have already experienced the bulk of the dollars to be spent in advertisements to announce new shows. But since there are so many one-shots, of varying degrees of spectacular-ness scheduled throughout the year, it is safe to assume that the medium will witness heavy year-round use of newspapers to herald what's coming up for lucky viewers. One-shots, obviously, more than the regular tenants (which can build a habit) need every outside stimulus possible to attract the dial-twisters. Tune-in ads call attention to shows and it is not possible to count on reviewers to do this job for free even in the one-shot classification. Which brings me to the nub of this piece.

### Does art technique do the job?

Naturally, it is the network which invests most of the money that goes into ads-to-attract-viewers and all three networks have shouldered this burden manfully. In addition to being generous with their money, thereby permitting scope in the campaigns created, each has attempted to achieve, in its print efforts, a personality of its own, a distinctiveness to run through all its advertising whether that individual advertisement touts a 7:30 comedy or a 10 p.m. heavy drama. NBC has characterized its advertising portrait with a special photographic treatment (mezzotint, it's called). This campaign has a scratch-board look to it, a line-drawing effect which still manages to be rather literal. When you see Dinah Shore or George Gobel pictured in an NBC ad in this style you *do* get the idea who they are. However, I must find fault, not with the attempt to be different which this art-treatment certainly achieves, but with the way it attempts realism and misses: not by much, but it does miss! Also I question whether the "difference"—hence the personality—created by this art treatment is not achieved at the expense of quality. To me, a scratch-board look is a cheap look.



**In CENTRAL  
WASHINGTON  
we're moving  
a Bumper  
Crop of Apples  
to the  
National  
Market**

This means an  
extremely vigorous  
agricultural economy  
added to our year  
round industrial ac-  
tivity.

5000 W **KPQ** 560 KC  
WENATCHEE WASH.

is right smack dab in the mid-  
dle of this farm and industrial  
area, separated from Seattle  
and Spokane by MOUNTAINS  
and MILES. Better earmark some  
of your ad budget for the agri-  
cultural heart of the Pacific  
Northwest with KPQ, Wenatchee.  
Selected programs from 3 nets,  
plus local programs, news, and  
seasonal sports.

National Reps:  
**Forjoe & Co., Inc.**

Seattle & Portland Reps:  
**Art Moore & Assoc.**

National Sales  
**Pat O'Halloran**  
**NOrmandy 3-5121**  
**Wenatchee**

**WE GUARANTEE**  
to outpull all other North  
Central Washington media  
2 to 1



KPTV<sup>channel</sup> 12 

*Oregon's first television station*

*Portland, Oregon*

*announces the appointment of*

The  
Katz  
Agency  
*Inc.*

*as national representative*

*effective*  
*November 15, 1957*



no. 1  
stations in  
all surveys

6 am to 9 pm  
average share

**KOBY**

10,000 watts

July-August

**PULSE:**

Weekdays 15.3, Sat., 16.7, Sun.  
17.3 averages 6 am to midnight

August-September

**HOOPER:**

Weekdays 7 am-noon 18.1, noon-  
6 pm 29.4 share of audience

**NIELSEN:**

22,520 rating 6 am to 9 pm

REPRESENTED BY PETRY

**KOSI**

5,000 watts

August-September

**HOOPER:**

28.0 am, 29.2 pm share

June

**PULSE:**

16.3 average share 6 am-6 pm

REPRESENTED BY FORJOE



**WGVM**

in Greenville, Miss.

No. 1 in both  
HOOPER & NIELSEN  
See: Devney & Co.,  
Inc.

**MID-AMERICA  
BROADCASTING  
COMPANY**

sta.  
A

sta.  
B

sta.  
C

sta.  
D

sta.  
E

The CBS print-approach to tune-in ads in addition to "eye-ads" is by way of superb Bouche caricatures. Here a brilliant artist has provided a Daumier touch which, with a single line, portrays the most essential visual characteristics of a Jack Benny or a Red Skelton.

On the other side of the coin though is a brickbat. To me this style is far too subtle, this treatment and over-all appearance far too placid to compete with what surrounds it on the newspaper page, both editorially and advertising-wise. Daumier would never have made a good calendar artist. This style may very well be *too good* to do the job the technique is being selected for. I, as a follower of Roualt and Matisse, find it delightful but as an ad man, I question it.

#### Movie men found the answer

Which brings me to ABC. This network is using what I feel is by far the most practical, the most efficient and the soundest of print techniques to achieve its goals. I say this without prejudice since I personally have nothing at all to do with the preparation of these efforts and see them only as they appear in the papers side by side with Bouche and scratch-board and news photos and viewing logs.

It is a theater marquee approach—rapid, flamboyant, exciting. This is its personality which runs through the campaign offering a stopper-technique and commanding attention on every page. In addition it provides sufficient flexibility so that each unit of space can do something specifically exciting for the specific show in a most *literal* fashion. Sometimes line drawings are combined with big half-tones in silhouette. Sometimes the whole ad is a squared-off half-tone. There's a family resemblance to all the ads—yet each creates a special aura for the particular show it represents.

If we can learn anything at all from the makers of feature films, it is how to advertise entertainment. In my opinion, ABC has learned its lesson best. Maybe this is one more reason why they are moving up toward the head of the class.

#### "An adman ad-libs on tv"

A 192 page book of selected Foreman columns from SPONSOR, released by Hastings House, Publishers, Inc., is now in your bookstore. Bob's pungent commentaries on the broadcast industry and his keen analysis of its problems are illustrated by Al Normandia.

The book's eight chapters deal with:

- The agency and its denizens;
- Nuts, bolts, commercials;
- The audience, confound 'em;
- Sponsors, the care and feeding of;
- The fine art of video;
- Research—if you can call it that;
- The one without pictures—radio;
- Color or hue, whew!

It adds up to an encyclopedia of entertainment and information. 192 pages, illustrated, retails for \$4.50.



**GOOD  
WAY  
TO  
TELL  
A  
STORY**



Familiarity—the Schlitzway—breeds customers. Why not follow suit? Pyramid the power of your TV commercial by adding to it the permanency of print. Expose your product to 12 million televiewers who turn to TV GUIDE night and day all week long. And look for more than TV GUIDE's noted multiple reader reference—ask your TV GUIDE representative to tell you about color and costs, too.

**GOOD  
WAY  
TO  
MAKE  
IT  
STICK**

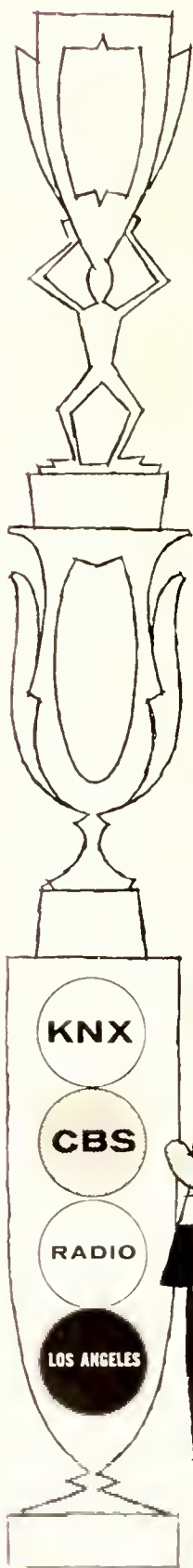


7 Day Showcase For Your Product

Circulation Now 5,300,000



## Our cup overfloweth!



Our boys did it again!  
This time three  
Golden Mike Awards  
from the Radio-TV  
News Club of Southern  
California. More than  
any other L. A. radio  
station received.

- To Tom Harmon, CBS  
Radio Pacific Network  
Director of Sports, for  
"Best Radio Sports  
Reporting".
- To Carroll Alcott, KNX  
Radio newscaster, for  
"Best Radio News  
Analyst".
- To KNX Radio Manage-  
ment for "Support of  
Most Aggressive News  
Policy".

Yes, our cup over-  
floweth. What CBS  
News is nationally,  
KNX News is locally—  
the best there is!

If a news program is  
your radio showcase,  
you can't do better  
than with KNX News.  
The public thinks so  
and the experts agree  
— again!

REPRESENTED BY CBS RADIO SPOT SALES

## Women's week

**Women broadcasters of Pennsylvania:** It's no accident that the two major topics discussed at the 25-27 October convention of the AWRP Chapter of Pennsylvania were: (1) better salesmanship for women broadcasters and (2) more effective showmanship. This chapter has been one of the most active radio-tv associations this year, largely due to its members' awareness of air media problems.

One suggestion, which had come up at previous meetings, was again raised at the convention: To organize AWRP into a clearing house for both editorial and advertising information.

As was pointed out in one afternoon panel: "Women newspaper and magazine columnists can employ clipping services to gather editorial matter. But women broadcasters, who are at least influential as their print media counterparts, have no organized channels for exchange of program formats, suggestions and editorial improvements. That's where AWRP's challenge lies in 1958."

SPONSOR invites women broadcasters to send this column their suggestions for ways to organize state chapters into an effective information source.

**Woman driver:** America's economists agree that "today's woman is the most." She's the most active consumer of virtually any product now on the market.

Most recent addition to this fact: The importance of women as buyers of gasoline is increasing, according to a General Petroleum-sponsored study of gasoline sales.

In 1950 there were 15.1 million women drivers in the U.S., or 24% of the total number of drivers.

By 1956 the figure had jumped to 29.6 million, or 38% of total.

Nonetheless, to date, only half of the women drivers buy the gasoline themselves. One of the reasons coming out of a Stromberger, LaVene, McKenzie word-association test is the fact that men and women both associate gasoline with men.

Suggestion from an agency wag: "Never mind the 'Gold Octane.' Make it smell like French perfume."

**"Little woman" wants glamour:** Gone are the days in American cookery of "the plain steak and apple pie," according to a housewares industry survey by packaging and design-merchandising consultants Alan Berni & Associates. The simple, unadorned fact is that the housewife today sees herself as more than a cook.

Says ABA president Alan Berni: "Today's homemaker is anxious to express her position as pivot of the home in a new way. She now wants to be looked upon as creative and contemporary, imaginative and inspiring—rather than just the family nourisher. As such, her home, and especially her kitchen, has become a showcase setting for her new role. This is why you find knife and spice racks, copper pots, and platters hung like pictures in kitchens with only seven out of 10 women using them!"



# YOUR BEST PRODUCT IS YOU

*. . . sell yourself through information and education*

## The Radio and Television Executives Society

*Presents the 1957-58*

### TIME BUYING AND SELLING SEMINAR

**NOVEMBER 12, 1957—MARCH 11, 1958**

Sixteen Luncheon Sessions . . . Lively and Provocative

*Outstanding Speakers from the entire industry . . .*

Hotel Shelton  
Lexington & 49th St.  
First Session Nov. 13

Tuesdays—12:15 p.m.  
Registrants—\$3.00  
Non-Registrants—\$4.00

*Send with your check NOW to:*

**TIME BUYING & SELLING SEMINAR  
RADIO & TV EXECUTIVES SOCIETY**

HOTEL BILTMORE, 43RD & MADISON  
NEW YORK 17, N. Y.

NAME

FIRM

ADDRESS

# THREE'S A CROWD

You bet three's a crowd when your radio spot is jammed in with two other spots back to back. Your spot loses its impact. . . You just can't tell your story impressively. DEMAND GUARANTEED SEPARATION—Stamp out multiple-spotting.

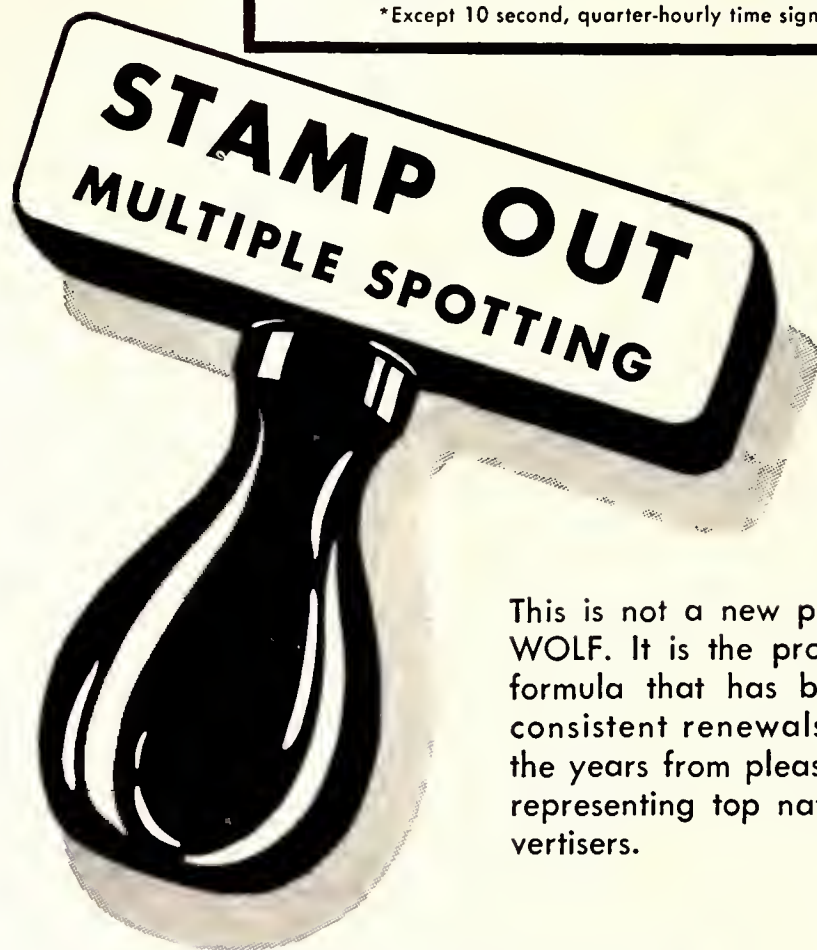
## OUR PLEDGE TO YOU

### GUARANTEED SEPARATION

All Announcements Will Be Separated From . . .

- |  |  |
|--|--|
| 1. All other commercial announcements by time for one complete musical selection.* | 2. All competitive announcements by at least 15 minutes. |
|--|--|

\*Except 10 second, quarter-hourly time signals.



This is not a new policy with WOLF. It is the proven sales formula that has brought in consistent renewals through the years from pleased clients representing top national advertisers.

We never had it so good—why spoil it.

**RATING for RATING . . .**

**RATE for RATE**

**in CENTRAL NEW YORK it's—**



National Sales Representatives

**THE WALKER COMPANY**

**SYRACUSE, N.Y.**

**49th and  
Madison**

#### Competitive data problem

Your *Sponsor Asks* department in the 12 October issue was both interesting and timely, and the responses of the panel left little doubt about the need for competitive data, especially in the spot radio medium. Unfortunately, in every major product category there are two or three leading advertisers who refuse to allow their agencies to divulge this information and consequently no category is really complete. However, a short time ago we were given an opportunity to conduct two radio station surveys in separate product categories. We were extremely gratified by the responses, because during the course of the surveys we gained a first-hand view of the massive volume of questionnaires which stations and representatives receive. Many of these questionnaires duplicate each other and because of the problem of time and personnel involved it is small wonder that stations and representatives are at times reluctant to respond to these requests. SPONSOR performed a real service in presenting this question for discussion.

James M. Boerst, owner,  
*Executives Radio-Tv Service,*  
Larchmont, N. Y.

#### Rebuttal from a critic

Aw, come off it, will you!

Damn the critics of the Critics, too. "Critics have done their best to cry panic" this season. So you pick four New Yorkers as typical of the whole tribe of us. You compile a box score showing that between them they wrote 113 reviews. Of that number 24 you call good, 38 so-so and 51 bad.

Not only that, you grade us on our judgement of the run-of-the-mill shows. You leave out the big specials. You do not grade us on Bing and Frank. Queen Elizabeth. World Series. *Green Pastures*, *Omnibus* or *See it Now*.

I defy you or anyone else to take critical reaction to 113 run-of-the-mill movies, books, concerts or plays and find 22% good reviews and 54% at (Please turn to page 24)



Why International Milling's Advertising Manager  
Prefers Crosley WLW Stations for Robin Hood Flour

"We use WLW Radio and TV Stations for a number of reasons - top talent, excellent market coverage, and important merchandising. Cooperation covers all phases of product promotion and goes far beyond the usual media-client service. The Crosley Stations' close contact with trade personnel and their willingness to cooperate with our local representatives add an important plus to our advertising!"

*Robert E. Thompson*

Robert E. Thompson  
Advertising Manager,  
International Milling Company



Like Robin Hood Flour, you'll get top merchandising service for your products on the WLW Stations. So before you buy, always check first with your WLW Stations' Representative. You'll be glad you did!

**WLW**  
Radio

**WLW-T**  
Cincinnati

**WLW-C**  
Columbus

**WLW-D**  
Dayton

**WLW-A**  
Atlanta

**Network Affiliations:** NBC, ABC, MBS **Sales Offices:** New York, Cincinnati, Chicago

**Sales Representatives:** NBC Spot Sales: Detroit, Los Angeles, San Francisco

Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas . . . . . Crosley Broadcasting Corporation, a division of

*AVCO*

# RADIO WSRS

is now the

## NUMBER 1

cost per thousand station\* in

# CLEVELAND

\*Get the facts from our representatives. Get our prices, merchandising plans, program ingenuity. Get concentrated impact for sales profit on WSRS. Most everyone listens to the All-American Family station 'round the clock for the Metropolitan Voice of Greater Cleveland featuring Local-World-Community news, plus plenty of luscious music, the top tunes from national and local surveys.

Represented Nationally by Bob Dore Associates, 420 Madison Avenue, N. Y., PLaza 3-8370.

one  
always  
stands  
out



in Shreveport it's...

## K-JOE

1480 KILOCYCLES • NON-DIRECTIONAL

1000 WATTS • DAYTIME • INDEPENDENT

529½ Crockett St.—Shreveport, Louisiana

REPS.: National FORJOE & COMPANY—Southern CLARKE BROWN COMPANY



least so-so. I don't mean "Around the World" "Friendly Persuasion" and "Ten Commandments." I mean grade the critics on "Gunfight at Broken Lance, Neb." and the other B pictures.

You also quote somebody as saying that no one pays any attention to the critics anyway, and then you say that we haven't the ability to judge a show. You must be wrong somewhere, because your box score indicates either:

1. Someone paid attention to us, or
2. We came pretty close to audience reaction.

*Restless Gun* opened to a 26.5 Trendex, got three so-so and one bad review and dived to 20.

*Suspicion* drew a 19 and four bad reviews. Next Trendex. 15.

*Eve Arden* drew a 16, two bad reviews and a so-so and dropped to 9.7!

Winchell upped the Trendex after favorable reviews.

*Real McCoys* got a split decision and almost a 50% Trendex hike.

*Wagon Train* got generally good reviews and a boosted Trendex.

Now about this business of ill-trained critics. Bob Sarnoff and a few others have had at us on that score. Someone said ship news reporting didn't qualify one to be a tv critic.

I don't recall *Variety* ever having covered ship news, yet their critics gave 19% good reviews. The ship news refugees on the *World-Telegram* and the *Daily News* gave 25% and 30% good reviews. Certainly that doesn't indicate bias on the part of those of us who are outside the tv business. If it takes qualifications to produce a good or so-so review then what happened to *Variety*? Or what ships did they cover? The *New York Times* gave only 14% good reviews, but they write for perhaps a more critical audience than most of us.

And I challenge you or anyone else to tell me that of the shows you list in your box score more than 30% deserved good reviews!

Certainly we are not all competent, by any means. Nor are we all competent in all fields covered by tv. I do, however, resent on behalf of a group of eye-watering, sincere and honest critics a general charge that we are biased and bitter. Especially when you try to prove it with figures which prove the exact opposite.

Bill Ladd.

"Damned TV critic."

*The Courier-Journal,*

*The Louisville Times, Louisville*



There are many imitations  
but no substitutes  
for the effectiveness  
of the  
*Plough, Inc.*  
Radio Stations

**Radio Baltimore**

**WEAO**

**Radio Chicago**

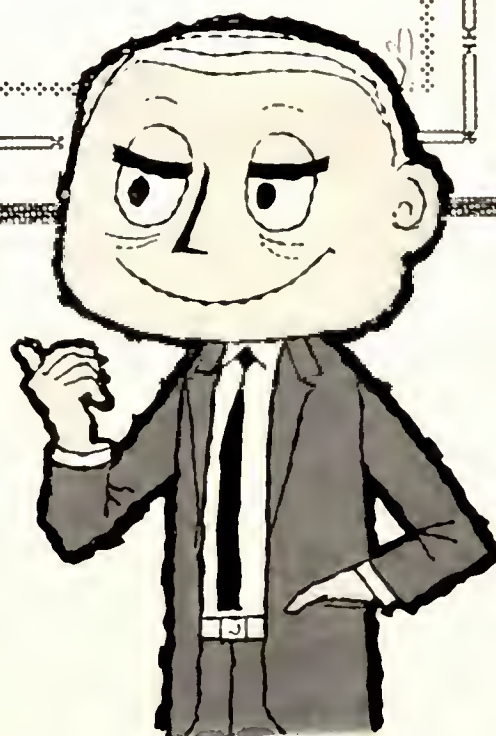
**WJJD**

**Radio Boston**

**WCOP**

**Radio Memphis**

**WMPS**



REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.



"Out-  
dated  
data!"

You'd think by now that all radio stations in Miami would have accepted the fact that NCS #2 can have No Current Significance. Not because the figures weren't valid—but because things have changed since the spring of 1956. It wasn't 'til October 1956 that WQAM became a Storz Station—and made a quick runaway without a give-away. Current Hooper: WQAM first with 42.1%\* all-day average. Metro Pulse gives WQAM decisive first position. So does a brand new Southern Florida Area Pulse which accounts for the listening preference of 31.5% of the State's population. So does Trendex.

Let G.M. Jack Sandler, or the Blair man show you why it takes *new* data to buy Miami radio with assurance.

**WQAM**

*Serving all of Southern Florida with 5,000 watts on 560 kc ... and Radio #1 in ...*

\*7 a.m. to 6 p.m., Monday-Saturday

**MIAMI**



## STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

BOB STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul  
REPRESENTED BY JOHN BLAIR & CO.

WHB Kansas City  
REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans  
REPRESENTED BY ADAM YOUNG INC.

WQAM Miami  
REPRESENTED BY JOHN BLAIR & CO.





## Could the air media **CLIP** a dip?

Tv radio can stop-gap a slow-down, say admen, if (1) clients maintain level of ad spending; (2) use media more efficiently through pre-testing, shared commercials, greater frequency; (3) stress persuasive sell

**W**hat's ahead for advertising at a time when many businesses are leveling off and or feeling a profit pinch?

If you asked that question 20 years ago, many would have answered: "Budgets will have to be cut."

But this week as SPONSOR made the rounds of top-level admen, presidents of agencies, media executives and marketing specialists there were few who predicted any cut-back in advertising expenditure. But a change in strategy for many firms may lie directly ahead.

This theme in particular recurred that the methods of communicating with the consumer are so highly developed today as to constitute a "secret weapon" in combating a recession. Perhaps more than previously, the focus will be upon the air media, but the watchwords of the day are (1) cost efficiency, (2) fast sales effectiveness.

The boom in both spot and network radio this year is interpreted by some admen as a tip-off to the greater cost-

consciousness of clients. Others feel that tv is heading for increased billing as selling continues to become harder and more competitive.

Here are the highlights of knowledgeable advertising thinking and predictions today:

- Sophisticated blue chip advertisers will maintain or increase their advertising effort in the next year. Their theory: If their competitors cut budgets in the face of lower sales predictions, the advertiser who keeps up

## Clients predict continued spending for air media, but warn against excessive further talent and time cost increases

his effort will be able to increase his share of the market.

- All advertisers are expected to ride herd harder than ever on their campaigns. They will expect each medium to pay out faster than in years of easier money, or they will shift strategy.

- Use of air media on the part of smaller or marginal advertisers will be more concentrated. In other words, a small-budget advertiser will be less likely to split his effort between network and spot or tv and radio. "This is no year for experimenting or spreading budgets thin," said the advertising director of an appliance firm

spending between \$1 million and \$1.5 million in 1957. "In these times of harder selling, you pick your medium and get the maximum frequency impact out of it."

- Car advertisers are using more television than ever. This is their most crucial year since mass change-over of models in 1953. Sales predictions range between 5.8 and 6.3 million for 1958 and the competitive battle is on. With the eyes of the entire economy focused on the car business, the next three months are the ones to watch.

"We have to sell harder than ever right now," a General Motors v.p. told SPONSOR. "The three years of install-

ment-paying that resulted from the car industry's best year are up now, so people should buy."

General Motors, the only one of the three car giants to experience a drop in profits in 1957, has intensified the network effort of many of its divisions. (See 5 October 1957 SPONSOR, "Will air power win the battle of Detroit?")

- Clients want to be more sure of results before they go on the air. They demand more pre-campaign copy testing, more media research and more scientific reassurances from their agencies.

"We're in an era of proved rather than intuitive creativity," says K&E senior v.p. Maxwell Ule. "This demand for research relates to the basic pressures for performance. Alert agency management today stresses the safeguards prior to actual market-place performance."

## What 10 companies will do next

SPONSOR polled advertisers at the 28-30 October ANA Convention to determine their outlook on 1958, size of advertising budgets planned and type of media strategy to be used in case of drop in sales. These 10 companies—spanning a wide cross-section of products provide some insight into the thinking of top-level admen. Most sophisticated advertisers today talk of stepping up advertising expenditures in times of over-all sales dip to increase their share of the market. Major package goods companies plan to put more new products on the market to boost their total sales, predict that network and spot tv will continue to play big role in new product introductions. Durable goods advertisers, who're faster hit by drop in consumer income, are divided in views: Larger-budget clients stress the importance of maintaining advertising impact at the time of slow-down.

### COSMETICS

spending \$1-\$2 million

1. Sales this year: **up**
2. If 1958 sales dip, ad budget would: **stay same**
3. If selling becomes harder, we would tend to use more: **tv**
4. Media now used:
 

Network tv	<input checked="" type="checkbox"/>	Spot tv	<input type="checkbox"/>
Magazines	<input checked="" type="checkbox"/>	Spot radio	<input checked="" type="checkbox"/>
Newspapers	<input checked="" type="checkbox"/>	Network radio	<input type="checkbox"/>

### APPLIANCE

spending less than \$1 million

1. Sales this year: **down**
2. If 1958 sales dip, ad budget would: **be cut**
3. If selling becomes harder, we would tend to use more: **undecided**
4. Media now used:
 

Network tv	<input type="checkbox"/>	Spot tv	<input type="checkbox"/>
Magazines	<input checked="" type="checkbox"/>	Spot radio	<input checked="" type="checkbox"/>
Newspapers	<input checked="" type="checkbox"/>	Network radio	<input type="checkbox"/>

### HOUSEHOLD

spending \$1-\$2 million

1. Sales this year: **up**
2. If 1958 sales dip, ad budget would: **go up**
3. If selling becomes harder, we would tend to use more: **tv, magazines**
4. Media now used:
 

Network tv	<input type="checkbox"/>	Spot radio	<input type="checkbox"/>
Magazines	<input checked="" type="checkbox"/>	Network radio	<input type="checkbox"/>
Newspapers	<input type="checkbox"/>	Co-op newspapers	<input checked="" type="checkbox"/>
Spot tv	<input type="checkbox"/>		

### DRUG

spending \$3-\$5 million

1. Sales this year: **up**
2. If 1958 sales dip, ad budget would: **be cut**
3. If selling becomes harder, we would tend to use more: **tv**
4. Media now used:
 

Network tv	<input checked="" type="checkbox"/>	Spot tv	<input type="checkbox"/>
Magazines	<input type="checkbox"/>	Spot radio	<input type="checkbox"/>
Newspapers	<input type="checkbox"/>	Network radio	<input type="checkbox"/>



• Durable goods advertisers, always the first to be affected by any slow-down in consumer buying, have broken with the traditional view for the most part: In pre-tv days, a dip in sales used to mean an automatic cut in advertising budget. The majority of hard-goods advertisers interviewed by SPONSOR, as well as their agencies, reflect a unanimous intention to keep budgets at their 1957 level or even add money for intensified efforts. (See sample respondents on these pages.)

• Shorter-term air media contracts will be the going trend. This pressure for shorter commitments began to emerge out of fall network buying patterns. It is also reflected in spot, according to reps polled by SPONSOR.

"We see a number of advertisers coming into spot tv right now because of its flexibility, and the ability to solve local problems by concentrating their

dollars in key markets," says Lloyd Griffin, v.p. of Peters, Griffin & Woodward.

Fall 1957 is active, most reps told SPONSOR, but it's start-and-stop business.

• Hard-sell commercial copy in 1958 will have these characteristics: It will tend to stress long-lasting values and economics of durable products. It will be more pre-tested than any commercials in air media history.

"And it will be harder to sell to the client," the copy chief of one of the top five agencies told SPONSOR candidly. "Another and unfortunate trend that's beginning to rear its head is the nervous advertiser who wants to change his campaign theme with every competitive switch. Experienced tv advertisers realize that a good campaign is usually effective for many months."

• New products are expected to

stimulate spot tv and spot radio billings throughout the year. Admen anticipate that major clients will put renewed effort into new product introduction.

"Many large companies may feel next year could be a good year to introduce new products in order to bolster over-all sales," says JWT president Norman Strouse.

Agency marketing men point out that giant advertisers tend to use new product introduction in a way parallel to the Government's spending policy.

"Experienced clients who have new products waiting to sustain their sales will introduce new products with substantial budgets when there's a period of leveling off, and may hold back on new product introduction when business goes well," says Arthur Felton, Cunningham & Walsh marketing v.p.

• Clients predict that 1958 will be  
(Please turn to page 60)

#### FOOD

spending \$7-\$10 million

1. Sales this year: **up**
2. If 1958 sales dip, ad budget would: **stay same**
3. If selling becomes harder, we would tend to use more: **newspapers**
4. Media now used:
 

Network tv	Spot tv	<u>x</u>
Magazines	Spot radio	<u>x</u>
Newspapers	Network radio	<u>  </u>

#### FOOD

spending \$7-\$10 million

1. Sales this year: **up**
2. If 1958 sales dip, ad budget would: **go up**
3. If selling becomes harder, we would tend to use more: **spot tv, spot radio, newspapers**
4. Media now used:
 

Network tv	Spot radio	<u>x</u>
Magazines	Network radio	<u>x</u>
Newspapers	Outdoor	<u>x</u>
Spot tv	Car cards	<u>x</u>

#### PAPER

spending \$7-\$10 million

1. Sales this year: **up**
2. If 1958 sales dip, ad budget would: **go up**
3. If selling becomes harder, we would tend to use more: **tv**
4. Media now used:
 

Network tv	Spot tv	<u>x</u>
Magazines	Spot radio	<u>  </u>
Newspapers	Network radio	<u>  </u>

#### DURABLE GOODS

spending \$1-\$2 million

1. Sales this year: **same as last**
2. If 1958 sales dip, ad budget would: **go up**
3. If selling becomes harder, we would tend to use more: **tv, magazines**
4. Media now used:
 

Network tv	Spot tv	<u>x</u>
Magazines	Spot radio	<u>x</u>
Newspapers	Network radio	<u>  </u>

#### METAL

spending \$2-\$3 million

1. Sales this year: **up**
2. If 1958 sales dip, ad budget would: **stay same**
3. If selling becomes harder, we would tend to use more: **co-op**
4. Media now used:
 

Network tv	Spot tv	<u>x</u>
Magazines	Spot radio	<u>  </u>
Newspapers	Network radio	<u>  </u>

#### MANUFACTURER

spending over \$10 million

1. Sales this year: **down**
2. If 1958 sales dip, ad budget would: **stay same**
3. If selling becomes harder, we would tend to use more: **magazines, newspapers**
4. Media now used:
 

Network tv	Spot tv	<u>  </u>
Magazines	Spot radio	<u>x</u>
Newspapers	Network radio	<u>  </u>



# UTILITY GOLIATH 'ENGINEERS' ITS AIR ADVERTISING

No crystal ball gazing for AT&T, parent of world's largest public utility. It uses research, testing and systematic promotion to make its advertising (1) sell services (2) buy scientists

**Recruitment** of scientific personnel is a prime aim in AT&T's advertising. *Bell System Science Series* commercials feature engineers at work in Bell labs



American Telephone and Telegraph, where science plays the keynote role in everyday business, engineers air media advertising and its promotion as carefully as if planning a new, nationwide communications network.

Big-business AT&T (almost \$6 billion operating revenue in 1956 from its 20 affiliated Bell System companies), has two goals in its broadcast media advertising: (1) selling several hundred multifarious services ranging from colored telephone to long distance calls; and (2) recruitment of sorely needed scientific research and technical personnel to carry out the long-range Bell System development program.

Three shows are sponsored by AT&T to meet the aims:

- *Bell System Science Series*, hour-long color "spectaculars" on the sciences, (four showings slated this season, two aired last year).

- *Telephone Time*, half-hour dramatic segments on ABC TV 9:30 p.m. Tuesdays.

- *The Telephone Hour*, highbrow music program heard over NBC Radio 9:00-9:30 p.m. Mondays.

Highly systematized promotion of the tv/radio entertainment by the Bell System affiliates has been a big factor in its success. And AT&T and its agency, N. W. Ayer, spare no effort in providing the subsidiaries with both the product and the means for promotion.

The blue-chip firm's engineering approach to tv advertising is best illustrated in the planning behind the Bell System Science Series. The series made its 1957-'58 debut over NBC TV at 9:00-10:00 p.m. Friday, 25 October, with *The Strange Case of the Cosmic Rays*.

The concept of a science-format tv show was a radical departure from the norm back in 1951 when planning first started on the series.

Why then did conservative AT&T elect to use science as subject for a tv presentation? The engineering principle of designing a product to suit the needs dictated the reasons: (1) the company sought a program that would bear the same integrity and distinction as its *Telephone Hour* on radio; (2)





**Advertising** engineering for tv radio is discussed by (l. to r.): J. D. Simpson, AT&T tv supervisor; Jerry Jordan, N. W. Ayer service rep; William Haesche Jr., AT&T tv radio ad manager; Don Thompson, Ayer p.r. supervisor

popularizing science would help to attract youngsters into its fields: (3) there never had been a large-scale effort to treat science on tv—the pioneer who first did it well would gain nation-wide recognition.

The clincher reason:

- A well-prepared science show would have a life after tv; it could be shown to millions of school students and thousands of interested organizations by Bell System companies across the nation.

AT&T would reap twofold benefits from this: (1) students would be influenced toward science as a lifetime career, making more technically educated people available for future Bell System employment; (2) the science series would be amortized to an unpredictably low cost-per-1,000. (Bell System identification as "sponsor" is included in all of the films.)

This unique, double-edged use of a tv presentation already has paid off big for AT&T. *Our Mr. Sun* and *Hemo the Magnificent*, last season's science

shows, will be viewed at special film showings by seven and one-half million people by the end of 1957. (about six million of them students). And there is absolutely no telling how many tens of millions will see these color films at special showings in future years. (*Sun* and *Hemo* also will be rerun on tv this season.)

With the decision made to use science as subject, AT&T set precision-engineered standards for the series. As a result, programs are based on: (1) exhaustive research by prominent scientists in the field to be covered; (2) screening of literally miles of scientific documentary film by producer Frank Capra and his staff; (3) use of a scientific advisory board comprised of 10 leaders in the various science fields; (4) continual attention to script details to guarantee authenticity.

The Capra "touch," the innovation of animated cartoon characters with live actors, is designed to give the scientific content a light mood. (In *Cosmic Rays*, puppets by Bill and Cora

Baird also are used for this purpose.)

**Engineering via research:** What made the AT&T executives feel they had hit the jackpot for advertising success with their science series concept? Solid test-tube principles—research and testing applied to *Our Mr. Sun* gave the conclusive answers.

Viewer groups were tested by the Schwerin and Gallup research organizations; surveys were made at the Wayne State University and Audio-Visual Materials Consultation Bureau, College of Education; a sneak preview was held in a Hollywood Theater by Frank Capra Productions; telephone interviews were conducted after tv showing and fan mail responses were carefully tabulated.

**Positive factors:** In the theater sneak preview conducted by Capra's organization:

- 84% answered "yes" to the question, "Were you entertained by the picture?"



## Three things AT&T sells on tv:



**Institutional** messages play heavily on the research activities of Bell System



**Long distance** commercials carry the "you're as close as the telephone" image for Long Lines



**Equipment** is pushed via films showing wall, extension, color telephone applications

- 79% said they would like to see more pictures like it.

- 78% said they learned "quite a lot" or "very much" from seeing the film.

- Over half (57%), expressed interest in seeing the *same* film again.

In the Schwerin tests, conducted in Philadelphia and New York before tv exposure:

- 79% found the film both *entertaining* and *educational*.

- 87% felt the program was suitable for both students and adults.

- 66% said they would want to see "practically all" or "most of" the shows if a series of programs like *Our Mr. Sun* was put on tv.

The planners had achieved their basic objective, the creation of a science tv program with mass audience appeal. Ratings last season: *Sun* 24.5; *Hemo* 35.5 (Nielsen total audience).

**Back to the drawing board:** Some test results pointed out weaknesses in the program. As in a typical engineering project, revision of the prototype plans was necessary to guarantee success of future models.

- *Our Mr. Sun*, presented without commercials, had poor sponsor identification with test audiences. The extent of this lack is not measured percentage-wise in the pre-test survey. AT&T's first solution: Cleo F. Craig, company board chairman, was used to introduce the show to tv audiences on behalf of the Bell System. This was not completely successful either. A telephone survey conducted in four cities after *Sun*'s tv debut revealed that 59% of the viewers were unable to correctly identify the sponsor. AT&T's

end solution: Starting with its second show, *Hemo*, the firm included two commercial messages in each program.

- Mail responses showed that many parents wanted the show on at an earlier hour (it was broadcast at 10:00 p.m. on a Monday) so that their children would be able to see it. Result: This year's schedule uses two 9:00 p.m. presentations and two at 5:30 p.m. to beat bedtime curfews.

**Commercial testing:** With the advent of *Hemo*, AT&T swung into the use of a recruitment commercial on each of its science shows. These were engineered via testing as meticulously as the science series programs themselves.

In the first commercial film, a young Western Electric engineer was used as subject. He was shown at work and with his family, and he delivered the

commercial's recruitment dialogue.

Research results of this commercial with 28 eight-man groups of Princeton and Stevens students pointed up the need for rework:

- 20 of the 28 groups had an unfavorable reaction to the engineer. They described him as uninteresting, unconvincing and ordinary.

- Only two of the 28 groups expressed a favorable reaction to the use of the engineer's home and family pictures. They commented the sequence was forced, unnecessary and too obvious in the film.

- 19 groups felt the commercial did not tell them enough about: (1) the choice of jobs available at Western Electric; (2) opportunities for training, and (3) working conditions in the Western Electric plant shown in the commercial.

Result.: AT&T's new commercials



**Bell System** affiliates carry out the nationwide tv radio promotion engineering. Here, Haesche and Simpson discuss display pieces for *The Strange Case of the Cosmic Rays*



for recruitment will have (1) more specific information on the actual work carried on within Bell System plants; (2) several different men doing various tasks shown via a "quick glimpse" approach; (3) a professional announcer delivering the dialogue with a voice-over technique; (4) no home and family sequences.

The magnitude of AT&T's engineering approach to Bell System Science Series programing and advertising: over 50 tests were conducted.

**Promotion engineering:** System, the engineer's basic work method, is employed by AT&T-N. W. Ayer, in promotion of the *Bell System Science Series*. Two special kits are prepared for each show, one for general press publicity and the second containing promotional display pieces. These are sent to the public relations, advertising and employee information groups in each individual Bell System company nine weeks before a science series show is scheduled. It's up to the local companies to obtain placement of the N. W. Ayer-prepared material. To date the effect has been "excellent" according to Don Thompson, p.r. supervisor at Ayer. "Last time every feature story and picture in the publicity kit was used somewhere," he says.

The publicity kit material generally receives good play in the local press, in educational publications and in the Bell System employee periodicals. (With over 750,000 potential tv viewers in the employ of Bell System companies, this last publicity area takes on prime importance.)

The display kit used by the Bell System companies contains: posters for telephone company office windows; billboards for telephone company trucks; table tents for use in company cafeterias and at bill-payment windows; advertising mats; copy for radio and tv spots; direct mail pieces with letters for mailing to educators and scientific groups; promotion throwaways for handout to customers by local companies.

Systematic advance placement of the kits with Bell System associated companies has resulted in "an effective web of publicity influence for the show," says William Haesche, Jr., tv radio advertising manager at AT&T.

**Telephone Time engineering:** AT&T's other tv enterprise, *Telephone*  
(Please turn to page 68)

## HOW STATION HIKE NIGHT RATE 20% OVER DAYTIME

A rise in nighttime radio rates would make many clients flip their lids but buyers of KVAN, Vancouver-Portland, Ore., are accepting the increase with grace and staying on the air.

The reason is programing, specially, a new version of an old American pastime: listening to your neighbor talk on the telephone. Less than a year ago, KVAN instituted a new show called *Party Line*. The show offers, in effect, a 1,000-watt soapbox to any listener with a telephone.

Listeners are invited to call the station and talk about whatever is on their mind. Discussions range from fishing to politics, from segregation to recipes. There is no restriction on subject matter except good taste. A "beeper" device together with a continuous loop tape is utilized to provide the required delay. The show is aired from 8:00 p.m. to 1:00 a.m. Monday-through-Friday.

As the show caught on such public officials as Portland's Mayor, the city and county commissioners, Oregon's Governor and state representatives and senators are called (or called in) to answer pointed questions asked by the audience.

The station organized a "Party Line Club" and now has 5,000 members. The first annual picnic of the group was held recently at Jantzen Beach in Portland.

As a consequence of this reaction, the station announced that starting this past 1 September it would charge a 20% premium over daytime rates for participating spots in the show. And not a customer was lost.

KVAN's general manager, Larry Lau, naturally disagrees sharply with sellers who advocate reduced rates for late evening radio. "Slashing rates," he said, "is simply an admission of weak programing."

Larry Lau, mgr. of KVAN, whose "Party Line" show enabled station to raise night rates 20% above...



... the day price, says late evening offers big programing opportunities. Above, moderator Lee Fiksdall

## RADIO IN TRANSITION

*Part of a continuing series*

**A**ny transition period begets moments of soul-searching. From the horse to the automobile, from the internal combustion engine to the jet—each era of change produces its own problems. Radio is no exception. Today, the creative avalanche of electrically transcribed commercial copy has caused some broadcasters and admen to ask, “Are we neglecting the local personality?”

“About 85% of all the commercials that come in today,” a radio station head told SPONSOR, “are e.t.’s. The copy is terrific, the talent is tops. But there’s no time open at either end for an endorsement of the product by our local personalities.”

“I honestly wonder if advertisers can afford to divorce their products from the local personality this way?” he added.

This broadcaster was not the only one to express some concern with the new trend in radio commercial handling. A number of other stationmen reported a preponderance of complete e.t.’s over live or combinations in proportions ranging from 50 to 90%. They all agree that these e.t.’s are at the all-time high as far as creativity is concerned and that they are tremen-

dously effective. But they wonder if they could not be made still more effective by the addition of a few seconds of live sell by the local show personality.

In many cases, the fact is that they have been getting these extra seconds—free. So charming and witty are the new e.t.’s, so outstanding their music, that quite a few disk jockeys get carried away to the extent that, after playing a minute commercial, they may take 10 seconds of their own show time to comment on them. But it must be remembered that such comments compliment the commercial—and not the product. Nor is there any guarantee in today’s tight radio schedules, especially in traffic hours, that a d.j. will find time to ad lib on an e.t.

A lot of advertising agencies are more than willing to admit that a big bulk of their radio commercials are going out completely transcribed. Ever since the renaissance of spot radio, they have been working toward more creative radio commercials. Until only recently, it was felt by many that radio commercials were getting short-changed in the creative departments in favor of the more glamorous medium of television. (See “Is radio copy to-

# CAN e.t.’s DO THE WHOLE JOB?

Praise for all those highly-creative transcribed radio announcements must be tempered by a warning not to forget that “friendly” local personality whose endorsement of a product has written so many success stories



**Parker Fennelly** sells for Pepperidge

**Ed Gardner** tells the For





day's agency stepchild?" SPONSOR, 20 Sept. 1954 and "Do two hats crush creativity?" SPONSOR 9 Feb. 1957.) But this year saw the radio commercial come into full creative flower. The tender care that has gone into producing them is evidenced by the attention they have received not only within the trade, but from columnists in the consumer press. The jingles are bouncier and catchier, many original tunes compare favorably with the best in show and pop music; orchestration and production are completely professional. Careful casting has brought just the right talent into the right commercials (Julie London to sing the Marlboro song; Parker Fennelly telling the product story of Pepperidge Farms bread).

As for the spoken e.t. announcements, they have become, in the past year, as one broadcaster put it, "The best humor on radio today."

But if one stops to analyze these light-touch commercials, it becomes apparent that they owe at least their basic origins to the local personalities. Parker Fennelly extolling Pepperidge bread is using the same "neighborly" approach as do farm show personalities on local stations. The RAB-award winning Dodge commercials could well

be a couple of local d.j.'s ad libbing a skit based on some fact sheets. The same warm humor, friendliness and sincerity that marked the successful local personality's product pitch has now been embodied in complete transcriptions by talent on a national scale.

It also must be remembered that the local personality was largely responsible for pulling spot radio out of its doldrums of several years ago. He is part and parcel of the new concept of the medium an around-the-clock friend and companion. If the transcribed commercial should ever make him the forgotten man of advertising, what loss could the client suffer?

Here is some idea of how much stature he commands in the radio audience of today. Some of these figures were laid before the 28-30 October ANA annual meeting in Atlantic City by Art McCoy, executive vice president of John Blair Co. All of them are based on a Pulse survey for Radio Advertising Bureau in July of this year. In checking six major markets, here is what Pulse found out about listener reaction to local personalities: (1) 90% were able to name their favorites; (2) 86% believed these personalities advertised good

products; (3) 62% were able to identify sponsoring products mentioned by these personalities during the week; (4) 36% bought a product on the personality's recommendation; (5) 69% said they would buy a new product introduced and recommended by their favorite personality.

"In a way," one advertising agency executive told SPONSOR, "the local spot radio personality has taken over the role of the trusted grocery store manager or clerk. With the impersonal selling that has come into being with the supermarket, there is no longer a friend behind the counter who personally suggests or recommends a product to the shopping housewife. But the void has been filled by the local radio personality who makes his endorsement before the housewife goes into the store. He conducts a word-of-mouth campaign."

"The believe-ability that these local personalities put into their programs," Art McCoy told the ANA Atlantic City meeting, "rubs off on your product and makes it mean more to a listener."

"But," a station executive pointed out to SPONSOR, "not all advertisers are taking full advantage of these person-

**Q** Do you have favorite personalities in radio listening?

**A** 90% had favorites and could name them.

**Q** Do you think spot radio personalities advertise good products?

**A** 86% said yes.

**Q** Can you name products these personalities mentioned last week?

**A** 62% were able to identify sponsoring products.

**Q** Have you bought any of these products on personality's say-so?

**A** 36% reported they had bought on his recommendation.

**Q** If your personality suggested a new product, would you try it?

**A** 69% said they would buy the new product.

**Questions and answers** demonstrating the influence of a strong local personality are from a July 1957 Pulse survey for RAB in six markets: Houston, Cleveland, Atlanta, St. Louis, San Francisco and Philadelphia. This influence, some feel, may be missed with all-e.t.'s



Julie London sings for Marlboro

## Can an advertiser afford to divorce his product from the local personality?

alities if they stick to nothing but e.t.'s. Take merchandising, for example. How easy is it to merchandise a product at the local level that a local announcer never talks about?"

He is completely sold on the high calibre e.t.'s that mark today's radio, but feels that better local identification with the product could be achieved if, when preparing a minute commercial, a 15-second e.t. was prepared and the remaining 15 seconds were left for the local personality's endorsement of the product.

This would make for a more flexible commercial, since the local doing the live part can tie in with the community life, with the weather, some

whip up a party cake with X Brand Mix.

So is there really a danger that the creative, though more impersonal, e.t. may miss this local selling bonus? The agencies think not.

The fact is that agencies are not losing sight of the pull of the local personality. The percentages of e.t.'s as opposed to live copy that goes out of agencies varies, depending in many cases on the nature of their accounts. One agency reports as low as 5% all-e.t.'s. The same agency uses about 5% all-live. The remaining 90% are combinations (live plus jingles, etc.). One of the very large spot agencies uses 25% all-e.t.'s and 75% combina-

ule, we only send out e.t.'s. If a commercial is at all intricate (jingle to talk to music to talk to jingle, etc.) we feel we have to by-pass the local announcer. We can get it exactly right on a transcription."

Certainly the e.t. gives an agency complete control over the copy, and they know there will be no fluffs, no mis-statements. The point was also raised that in some products such as food and drugs, it is always possible for the local personality to become too enthusiastic and make an exaggerated claim.

"Look," said a station man to this, "these fellows know what they're doing. They're pros. They know the codes. Just give them a fact sheet, and they'll stick to it."

Then there is the matter of participating shows which by now have grown so long that product exclusivity sometimes breaks down. "Do we want the local personality to endorse our product," asks one adman, "when half an hour before he endorsed our competitor's?"

"Well," the station man points out, "this might be one way to force wider separation on us."

But pros and cons aside, the fact is that most clients (cigarettes and automobiles are notable exceptions) are using a great many combinations of live and e.t.'s. Their copy, delivered live by the local announcer, carries the weight of a friend's endorsement; the jingle on an e.t. is the logo of the ad.

Agencies and clients are well aware of the local impact of radio, of the fact that stations have their individual "sounds" and that this "sound" attracts its audience. They know the pull of a local personality. But agencies have been concentrating of late on something that was too long neglected—transcribed copy. Perhaps some of these are "over-clever" or too "impersonal." Maybe there exists the danger of overdoing a good thing. Most admen feel this danger is slight—that audience reaction to the new creative commercials is good.

The local personality is by no means yet a "forgotten man." He is still the man that builds the show to make it a good vehicle for the client's commercial. Now that the advertiser has experienced the efficacy of both the local personality's endorsement of a product and of the high-quality, attention-getting e.t.'s that are so popular, he'll use both with wisdom.

### "This we fight for"

**SPONSOR** began crusade for more creative radio commercial copy back in those days when copywriters were fascinated by the new medium—television. In 1954, it did a story in the 20 September issue that asked: "Is radio copy today's agency stepchild?" Agency men quoted in the article agreed it was. "The writer is human," said one adman. "It is only natural he will respond to the glamor and promise of television." Said another, "If the radio billing were major, it would be different. Still the man who foots the bills is entitled to the best you can give him." Today radio billings are up and the medium is creating its own glamor. Yet as late as 9 February of this year, "Do two hats crush creativity?" was another **SPONSOR** story wherein CBS' Arthur Hull Hayes wondered if people who work both in radio and tv didn't tend to neglect radio creativity. But by now the picture is changing rapidly. Radio copy has never before been so sparkling. Almost every e.t. is a gem of entertainment and salesmanship. Yet as with any trend, there is always the danger it may become overworked and that something might be forgotten—in this case, the local touch.

local news event or even a personal experience.

It is this function of the local show and personality that has made air media unique—unique in the sense that it can tie program and product together where a newspaper cannot tie up (except in some "special" section) advertisement and editorial copy. The newspaper cannot be expected to comment on or endorse a product within its editorial columns, but the radio announcer can within the framework of a sports show tell the listeners how much faster or economically a certain gasoline will get them to the stadium; or on a home show, how easy it is to

tions, with practically no all-live copy. Still other agencies rely almost entirely on straight e.t.'s. All of them have good reasons for their practices.

Where they specifically buy a good personality show, they use him. "But," one radio agency head told **SPONSOR**, "we're pretty selective about our personalities. We don't look on every d.j. as a personality. Rather than just send out live copy marked 'local announcer,' we're fussy about who the announcer is."

"Our overall policy is to use a personality when we buy a personality show," said another, "but when we buy a straight spot announcement sched-





Punchiest talk at BPA was given by Ben Wells, sales-adv. v.p. of Seven-Up. He argued for total advertising rather than totem-pole concept

## BPA: HIGHLIGHTS OF CHICAGO CONVENTION

Broadcasters Promotion Assn. launches 2nd year with ambitious station-client plans, many new ideas

### CHICAGO

**P**romotion managers from all over the U. S., some 350 in all, converged on Chicago's Sheraton Hotel last week for a two-day conclave designed to settle their promotional problems.

There was some settling, true, but there was also acquisition of new problems in the fast-moving broadcast field as promotion men and women compared notes on trade and consumer advertising, audience promotion, merchandising, management policies and most pressing of all their competition.

Agency executives and advertisers,

as well as station managers, met with promotion executives to outline their working philosophies and their inter-relationships. SPONSOR, conducting an on-the-spot survey of promotion managers during the 1 and 2 November meeting, asked them all what it takes to be a good promotion manager.

The answers were somewhat surprising. Conventioneers were asked to rank the top three characteristics of a promotion manager and they were given a choice of 18 such traits. Imagination far out-ranked brains, getting almost double the votes—12 as



**New President** is Fil Henry, r., ABC Central Division executive who served as convention chairman. He is shown with, from l., Gene Godt, WCCO-TV Minneapolis; Joe Hudgens, KRNT AM-TV Des Moines; Marion Annenberg, WDSU New Orleans, all members of the board



contrasted with 22. And follow-through—the little-but-oh-my factor in many a business formula—outranked brains and general intelligence by 24 to 22. Thus the top-notch promotion man, in the opinion of his own colleagues and competitors, has imagination, follow-through and brains—in that order.

Qualities ranked as progressively important in a qualified promotion director were leadership, marketing know-how and tied for sixth place copy and art knowhow, flexibility and personality. (Full details of the survey will be printed in a second and more comprehensive BPA story in the next issue.)

Ell Henry, director of advertising and promotion for ABC's Central Division, took over as president of BPA for its second operating year, succeeding David E. Partridge, advertising sales promotion manager of Westinghouse Broadcasting Co., New York. Other new officers: Charles Wilson, promotion manager of WGN AM-TV, Chicago, re-elected as first vice president, and Miss Moutez Tjaden, promotion manager of KWTW, Oklahoma City, re-elected as second vice president.

**Serious Side** of promotion came out in discussion with and (from l.) Paul Woodland, WGAL AM-TV, Lancaster, Pa.; Haywood Meeks, WMAL-TV, Washington; John M. Keyes, WMBQ-WMAQ, Chicago; Roy Pedersen, WDAY-TV, Fargo, N. D. Social highlights were cocktail party and banquet Friday night



**Thousand dollar check** goes to BPA and its president David E. Partridge of Westinghouse from SPONSOR magazine editor and publisher Norman R. Glenn (r., front). The check was in recognition of the radio and tv station entries from promotion directors in SPONSOR's recent first annual trade paper award competition (see 10 September and 5 October for full details). Presentation was made at dinner of the board which served during BPA's first organizational year. Award winning entries were shown in SPONSOR's convention suite



**Retiring president,** David E. Partridge, l., Westinghouse Broadcasting, lunched at head table with speakers Wells and Jules Herbuveaux, NBC Chicago v.p. Panel sessions, speeches and business meetings packed two days, attracted some 350 conventioners





# FM USAGE HIGH, STUDY SHOWS

Regular fm users in Philadelphia area, who comprise 30% of all radio homes, do more fm than am listening during afternoon and early evening, study by Audience Analysts, Inc., shows

**F**m-using homes do more listening on their fm than am sets during some periods of the day.

This was one set of facts disclosed by a spring 1957 study of the Philadelphia market, investigated by Audience Analysts, Inc.

AA found that 30% of the radio households in the Philadelphia area use fm regularly. Taking these households as a group AA profiled their regular listening and found that the proportion of fm to am usage was particularly high during the afternoon

and early evening.

In the morning and late evening, fm-users apparently depend more on am for entertainment and information. (See charts detailing this data on weekdays and weekends on page 12.)

The AA study also found:

- That 38% of Philadelphia radio households own one or more fm sets.
- That fm users own more radios than non-fm users.
- That fm users own fewer tv sets than non-fm users.
- That fm users do more total radio

listening (am and fm) than non-fm users.

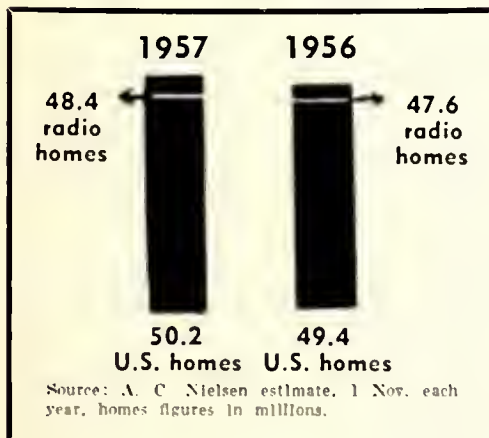
In addition to the fm study, the November Radio Basics also shows a continued rise in (1) radio stations, (2) radio set sales and (3) network sales in terms of program time.

September sales of home radio sets was more than 130,000 above the 1956 September figure. Auto radio shipments were up 115,000 over the previous September.

SPONSOR's index showed network sales up 6.5%.

## 1. RADIO'S DIMENSIONS TODAY

Radio homes index



Radio station index

End of September 1957				
	Stations on air	CPs not on air	New station requests	New station <sup>a</sup> bids in hearing
Am	3133	142	350	109
Fm	532	36	38	5
End of September 1956				
Am	2958	106	276	122
Fm	527	19	9	0

Source: FCC monthly reports, commercial stations. <sup>a</sup>Aug. each year.

Radio set index

Set location	1957	1956
Home	90,000,000	82,000,000
Auto	35,000,000	32,000,000
Public places	10,000,000*	10,000,000
<b>Total</b>	<b>135,000,000</b>	<b>124,000,000</b>

Source: RAB, 1 January 1956, 1 July 1957, sets in working order. \*No new information.

Radio set sales index

Type	Sept. 1957	Sept. 1956	Nine Months 1957	Nine Months 1956
Home	893,366	756,345	5,840,372	5,405,052
Auto	446,419	349,790	3,839,345	3,060,093
<b>Total</b>	<b>1,339,785</b>	<b>1,106,135</b>	<b>9,679,717</b>	<b>8,465,145</b>

Source: Electrical Industries Assn. formerly RETMA. All figures are retail sales, auto figures are factory production.

## 2. SPOT RADIO BASICS

### Spot listening market index

Figure for the 10 markets at right show percentage of homes using radio (in and out of home) during September, except for Columbia, Des Moines, Alluquerque, which is August, and Seattle, San Diego, which is July-August. Data comes from Pulse, covers average quarter-hour listening during the week. (Note: October Spot Radio Basics listed incorrect listening data on Honolulu. The correct figures are: 33.9, 35.1, 32.9, 27.9, 30.2, 19.1)

How local markets compare in listening levels by three-hour day parts

Market	6-9 a.m.	9 a.m.-N	N-3 p.m.	3-6 p.m.	6-9 p.m.	9 p.m.-M
Columbia, S. C.	22.0	23.7	21.4	22.2	19.9	15.6
Grand Rapids	18.0	24.6	23.7	23.1	19.7	14.2
Kalamazoo	19.9	22.4	20.1	21.1	17.5	14.4
Memphis	23.8	25.0	23.7	26.8	22.8	16.3
North Jersey*	24.1	30.7	26.7	23.3	25.2	17.6
Worcester	19.9	24.9	24.1	23.7	21.6	18.7
Seattle	25.6	28.6	27.2	28.3	20.9	13.4
San Diego	22.5	28.1	25.8	27.0	20.4	15.2
Des Moines	25.0	24.6	24.9	24.4	21.5	13.6
Albuquerque	25.0	28.1	25.8	28.6	24.1	14.8

\* Monday-Saturday

### How farm clients use spot radio: six-month summaries of 12 campaigns

Advertiser & Brand	Agency	NUMBER OF STATIONS USED					
		Apr.	May	June	July	Aug.	Sept.
Ames Incross (Hybrid Chicks)	W. D. Lyon	5	—	—	—	—	—
Carbola Chemical (Carbola plant food)	J. M. Mathes	4	28	28	24	24	—
Garst & Thomas Hybrid Corn Co.	Compton	4	4	4	4	4	36
Iowa Industry Commission	W. D. Lyon	7	7	7	*	*	10
Kendall Mills (Milk Filters)	Humphrey, Alley & Richards	24	27	26	26	19	19
Kraft Foods (Kraylets)	NL&B	10	14	14	14	14	14
Pillsbury Mills (Feed & Soy Div.)	Campbell-Mithun	1	1	1	—	—	—
Pioneer Hi-Bred Corn Co. of Ill.	Compton	14	1	—	—	—	7
Swift (Feed Dept.)	Bert S. Gittins	1	2	2	2	2	2
Swift (Hatchery Div.)	Bert S. Gittins	—	—	—	—	—	—
Swift (Plant Food Dept.)	Bert S. Gittins	15	1	1	1	1	1
United Hagie Hybrids, Inc. (Seed)	W. D. Lyon	10	10	10	10	12	12

Note: — Indicates advertiser inactive during month indicated.  
 \* Indicates agency did not report account during month indicated.

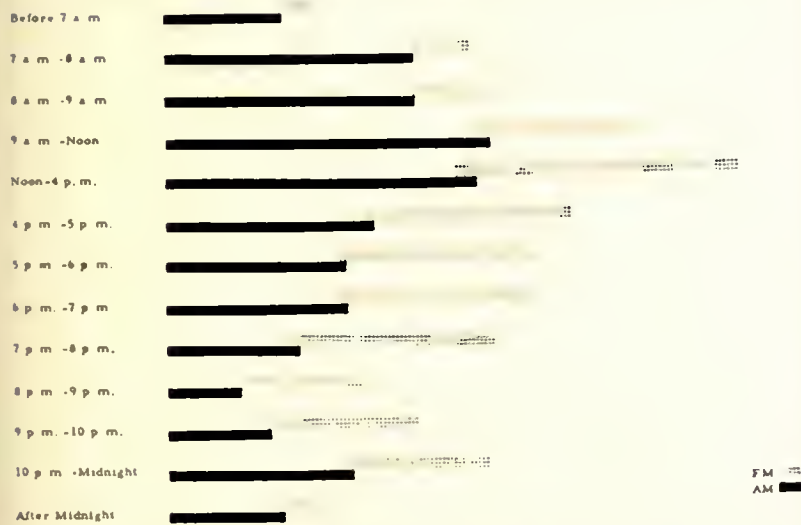
This is the second in a series of summaries to appear in Radio Basics. Future summaries, also covering a six-month period, will appear in coming issues on other industries active in spot. The data above is from the October 1957 "Spot Radio Report" of Executives Radio-TV Service, which receives its information from the agencies listed. More detailed data, including stations used, time of day purchased, type of buy made, can be found in the report itself. For a general review of farm radio and tv, see SPONSOR's 6th annual farm section in the 2 November 1957 issue.



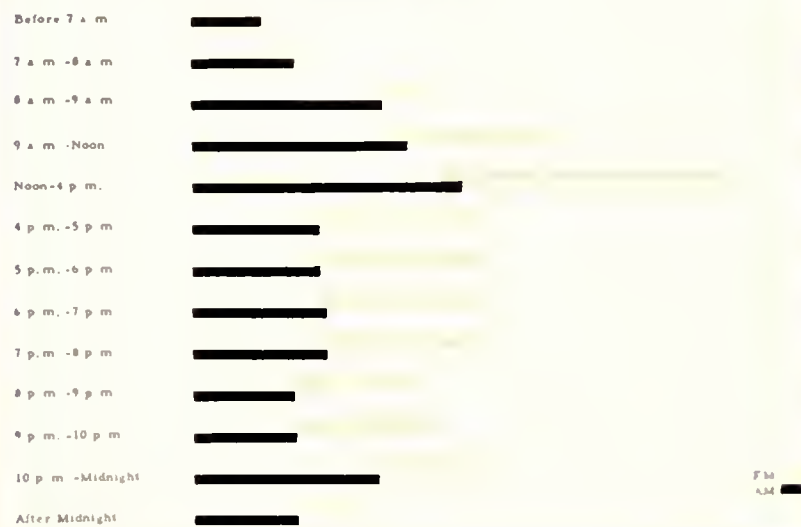
## WEEKDAYS



## SATURDAY



## SUNDAY

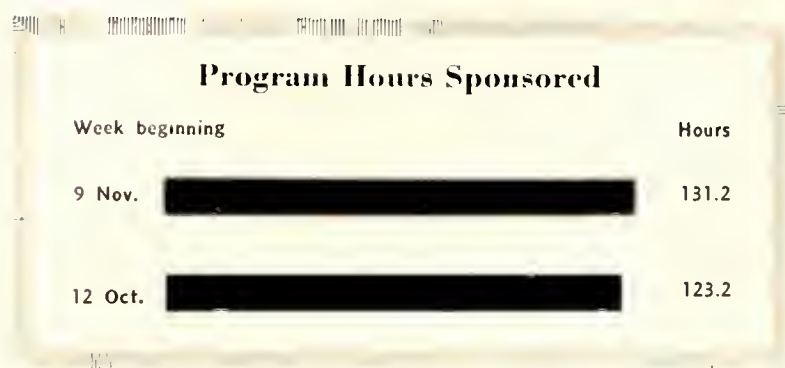


## Do fm households listen much to fm?

Listening habits of Philadelphia area households which regularly tune to fm stations are profiled above as gathered by Audience Analysts, Inc. The data shown refer only to households regularly tuning fm, which accounts for about 30% of all radio households, but also includes their am listening habits. Charts above are not sets-in-use figures but a comparative measure of am and fm usage, showing regular radio usage during Spring 1957

### 3. NETWORK TIME PURCHASES RISE 6.5%

#### NETWORK BUSINESS INDICATOR



Network radio sales, in terms of program time, are up 6.5% for the current week compared with four weeks ago, according to SPONSOR. Sales figures in the business indicator at left are taken from the complete current list of network radio clients below as well as the previous list run in the last issue of Radio Basics. For purposes of comparability, 6-second and 8-second commercials are considered as 30 seconds of program time while 20-second and 30-second commercials are considered two minutes of program time. In the list below, covering week beginning 9 November, minute commercials sold as such are figured as five minutes of program time.

#### ABC

**AFL-CIO:** institutional; *Ed. P. Morgan*; M-F; 75 min.; *J. W. Vandercook*; M-F; 25 min.  
**American Bird Food Mfg. Co.:** *Breakfast Club*; M; 5 min.  
**Assemblies of God:** religious; *Revivaltime*; Su; 30 min.  
**Bankers Life:** White Cross Hospital Plan; *Paul Harvey*; Su; 15 min.  
**Beatrice Foods:** LaChoy; *Breakfast Club*; Th; 5 min.; mints & candies; *Breakfast Club*; W,Th; 10 min.  
**Beltone:** hearing aids; *Breakfast Club*; Tu; 10 min.  
**Bristol-Myers:** Bufferin; *Breakfast Club*; M,W,F; 15 min.  
**Campana Sales:** Ayds, Italian Balm; *Breakfast Club*; M; 5 min.  
**Duffy-Mott:** Sunsweet prunes, juice; *Breakfast Club*; Tu,F; 10 min.  
**EKCO Products:** kitchen utensils; *Breakfast Club*; M-F; 25 min.  
**Food Specialties:** Appian Way Pizza Pie Mix; *Breakfast Club*; Th; 5 min.  
**Foster-Milburn:** Doan's pills; *Herb Oscar Anderson*; F; 5 min.  
**Frito Co.:** Fritos; *Breakfast Club*; W,Th,F; 15 min.  
**General Foods:** Calumet; *Breakfast Club*; M; 5 min.; Post Cereals; *Breakfast Club*; M-F; 25 min.  
**Gospel Broadcasting:** *Old Fashioned Revival Hour*; Su; 60 min.  
**Billy Graham:** religious; *Hour of Decision*; Su; 30 min.  
**H. J. Heinz:** soups; *Herb Oscar Anderson*; F; 5 min.; *Jim Reeves Show*; Th; 5 min.  
**Highland Church of Christ:** religious; *Herald of Truth*; Su; 30 min.  
**Kreschmer Corp.:** wheat germ; *Breakfast Club*; Tu; 5 min.  
**KVP Co.:** freezer wrap, shelving paper; *Breakfast Club*; F; 5 min.  
**Lewyt Corp.:** vacuum cleaners; *Breakfast Club*; Th; 5 min.  
**Midas Muffler:** auto mufflers; *Weekday Newscasts*; M-F; 25 min.  
**Milner Products:** Perma Starch, Pine-Sol; *Breakfast Club*; W; 5 min.  
**National Brands, div. of Sterling Drug:** Dr. Caldwell's; *Sunshine Boys*; M-F; 25 min.  
**Nestle Co.:** Nescafe; *Breakfast Club*; Tu,Th,F; 15 min.; *Herb Oscar Anderson*; W,Th,F; 15 min.  
**Norwich-Pharmaceutical:** Pepto-Bismol; *Weekend News*; Sa,Su; 90 min.  
**Oral Roberts Evangelistic Assn.:** religious; *Oral Roberts' Broadcasts*; Su; 30 min.  
**Charles Pfizer:** animal feed & poultry remedies; *Breakfast Club*; Tu; 5 min.  
**Pioneer Industries:** belts; *Breakfast Club*; M,W,F; 15 min.  
**Plough, Inc.:** Musterole, St. Josephs Aspirin, others; *Newscasts*; M-F; 35 min.  
**Radio Bible Class:** religious; *Radio Bible Class*; Su; 60 min.  
**R. J. Reynolds:** Winston; *Weekday Newscasts*; M-F; 25 min.; *Weekend Newscasts*; Sa,Su; 90 min.  
**Rust Craft Publishing Co.:** greeting cards; *Breakfast Club*; W; 5 min.  
**Sandura Company:** floor covering; *Breakfast Club*; Th; 5 min.  
**Scholl Mfg.:** Zino Pads, others; *Breakfast Club*; F; 5 min.

NOTE: Data on time purchased refers to weekly brand or advertiser total for each program. Time bought for particular brands is shown where possible. In cases where groups of brands precede a show or group of shows, it was not possible to pinpoint which brands were advertised on each show or on which days of the week the brands were advertised. Except for about half a dozen of their sponsors, brand

**Sleep-Eze:** sleeping tablets; *Breakfast Club*; M,F; 10 min.  
**Voice of Prophecy:** institutional; *Voice of Prophecy*; Su; 30 min.  
**Dr. Thomas Wyatt:** institutional; *Wings of Healing*; Su; 30 min.

#### CBS

**Aero Mayflower:** *George Herman—News*; M-Sa; 30 min.; *Eric Sevareid News*; M-Sa; 30 min.  
**Aluminum Cooking Utensil Co.:** *Nora Drake*; F; 7½ min.; *Road of Life*; Th; 7½ min.; *Galen Drake*; Sa; 5 min.; *Our Gal Sunday*; F; 7½ min.; *Road of Life*; Th; 7½ min.  
**American Bird Food:** *Houseparty*; Th; 7½ min.  
**American Home Foods:** *Wendy Warren*; Th,F; 10 min.; Chef Boy-ar-dee pizza pie; *Amos 'n' Andy*; Tu-Th; 15 min.  
**American Home Prod.:** *Wendy Warren*; Th,F; 10 min.  
**Angostura-Wupperman:** *Arthur Godfrey*; F; 10 min.  
**Armour:** *Arthur Godfrey*; Th,F; 30 min.  
**Best Foods:** *Helen Trent*; Tu; 7½ min.; *Our Gal Sunday*; M; 7½ min.; *Nora Drake*; M,W; 15 min.; *Second Mrs. Burton*; W,F; 15 min.; *Johnny Dollar*; Su; 5 min.; *Gunsmoke*; Sa,Su; 10 min.; *Young Dr. Malone*; Tu; 7½ min.; *Amos 'n' Andy*; Tu,Sa; 10 min.; *Galen Drake*; Sa; 5 min.  
**Bristol Myers:** *Arthur Godfrey*; M,W; 60 min.  
**Campana Sales:** *Robert Q. Lewis*; Sa; 5 min.  
**Carter Products:** *Nora Drake*; M; 7½ min.; *Second Mrs. Burton*; Tu; 7½ min.; *Backstage Wife*; W,Th; 15 min.; *Road of Life*; F; 7½ min.  
**Chesebrough-Pond's:** *Football Scoreboard*; Sa; 5 min.  
**Chrysler:** Chrysler; *City Hospital*; Sa; 5 min.; *Sports Resume*; Sa; 5 min.; *World Tonight*; Sa; 5 min.; *Sez Who?*; Su; 5 min.; *Mitch Miller*; Su; 5 min.; Dodge; *World Tonight*; F; 5 min.  
**Chun King Sales:** *Arthur Godfrey*; W & F, alt. wks.; 15 min.  
**Clairel:** *Galen Drake*; Sa; 5 min.  
**Colgate-Palmolive:** *Our Gal Sunday*; M-F; 37½ min.; *Backstage Wife*; M-F; 37½ min.; *Strike It Rich*; M-F; 37½ min.; *2nd Mrs. Burton*; M-F; 37½ min.  
**Comstock Foods:** *Robert Q. Lewis*; Sa; 5 min.  
**Curtis Circulation:** *Arthur Godfrey*; Tu; 15 min.  
**Ex-Lax:** *City Hospital*; Sa; 5 min.; *Robert Q. Lewis*; Tu,Th,F; 15 min.; *Suspense*; Su; 5 min.; *World Tonight*; Th; 5 min.  
**Ford Motor:** Ford div.; *Ford Road Show—Bing Crosby, Rosemary Clooney*; M-F; 25 min.; Sa; 10 min.; Su; 20 min.; *World News Round Up*; M-F; 25 min.; *Ford Road Show—Arthur Godfrey*; M-F; 125 min.; *Edward R. Murrow*; M-F; 75 min.  
**General Electric:** Hotpoint div.; *Robert Q. Lewis*; Sa; 5 min.  
**General Foods:** *Arthur Godfrey*; Tu; 15 min.; *Wendy Warren*; Th; 5 min.; *World News Roundup*; Su; 5 min.; *Gunsmoke*; Su; 5 min.

Information was not available from CBS. List shows complete client roster up to presstime. In NBC list, rot. means commercials are rotated on different days of the week under the web's run-of-schedule plan. All data is in terms of program time, except for MBS and NBC where commercials shorter than a minute are listed separately. On NBC radio, minute commercials are arbitrarily credited as five minutes of program time.



*Our Miss Brooks*, Su; 5 min.; *Amos 'n' Andy Music Hall*, M-F; 25 min.; *Galen Drake*, Sa; 5 min.; *Robert Q. Lewis*, Sa; 5 min.; *Gunsmoke*, Sa; 5 min.; *Road of Life*, M; 7½ min.; *Strike It Rich*, Th,F; 15 min.; *Right To Happiness*, F; 7½ min.; *Nora Drake*, W; 7½ min.

**General Motors:** Chevrolet; *Allan Jackson—News*, Sa; 20 min.; *Robert Trout News*, Su,M-F; 50 min.; Deleo; *Lowell Thomas*, M-F; 75 min.; GMC trucks; *Farm News*, Sa; 5 min.; Pontiac; *Amos 'n' Andy*, Sa; 10 min.; *Galen Drake*, Sa; 5 min.; *Robert Q. Lewis*, Sa; 5 min.; *Gunsmoke*, Sa,Su; 10 min.; *Sat. Night Country Style*, Sa; 5 min.; *Suspense*, Su; 5 min.; *Johnny Dollar*, Su; 5 min.; *Mitch Miller*, Su; 5 min.; *Sports Resume*, Su; 5 min.

**Grove Labs:** *Johnny Dollar*, Su; 5 min.; *FBI In Peace & War*, Su; 5 min.; *Gunsmoke*, Sa,Su; 10 min.; *Sez Who?*, Su; 5 min.; *Mitch Miller*, Su; 5 min.; *Sports Resume*, Sa; 5 min.; *Amos 'n' Andy*, M-F; 25 min.; *Robert Q. Lewis*, M,W,F; 15 min.; *World Tonight*, Tu,Th,F; 15 min.; *Galen Drake*, Sa; 5 min.; *Sports Resume*, Su; 5 min.

**Hortz Mountain Prod.:** *Arthur Godfrey*, Th & F, alt. wks.; 15 min.

**H. J. Heinz:** *Sez Who?*, Su; 5 min.; *Suspense*, Su; 5 min.; *Amos 'n' Andy*, Th,F; 10 min.; *Robert Q. Lewis*, Sa; 5 min.

**Home Insurance Co.:** *Jack Benny*, Su; 30 min.

**Hudson Vitamin Products:** *Galen Drake*, Sa; 5 min.

**Johnson & Johnson:** *Amos 'n' Andy*, M,Tu,Th; 15 min.; *Robert Q. Lewis*, Sa; 5 min.; *Mitch Miller*, Su; 5 min.; *FBI In Peace & War*, Su; 5 min.

**Kitchens of Sara Lee:** *Arthur Godfrey*, F; 15 min.

**Lever Bros.:** *Ma Perkins*, M-F; 37½ min.; *Romance of Helen Trent*, M-F; 37½ min.; *Ma Perkins*, M-F alt. wks.; 18¾ min.; *Young Dr. Malone*, M-F; 37½ min.; *House Party*, M-F; 37½ min.; Lipton div.; *Ma Perkins*, M-F; 37½ min.

**Lewis Howe:** *Robert Q. Lewis*, Sa; 5 min.

**Libby, McNeil & Libby:** *Arthur Godfrey*, Tu; 15 min.

**Longines-Wittnauer:** *Longines Symphonette*, Su; 30 min.

**P. Lorillard:** Kent; *World Tonight*, F,Sa,Su; 15 min.; *Mitch Miller*, Su; 5 min.; *Sports Resume*, Sa,Su; 10 min.; *Saturday Night Country*, Sa; 5 min.; *Amos 'n' Andy*, F,Sa; 10 min.; *Johnny Dollar*, Su; 5 min.; *Robert Q. Lewis*, F; 5 min.; *Suspense*, Su; 5 min.; *World News Roundup*, Su; 5 min.; *Washington Week*, Su; 5 min.

**Mentholatum Co.:** *Nora Drake*, F; 7½ min.

**Miles Labs:** *Wendy Warren*, M-F; 25 min.; *Bill Downs—News*, M-F; 25 min.

**Milner Products:** *Robert Q. Lewis*, Sa; 5 min.

**Philip Morris:** *Country Music Show*, F,Su; 50 min.

**Mutual of Omaha:** *Arthur Godfrey*, W, & every 1th F; 18¾ min.

**National Biscuit:** *Wendy Warren*, M,Tu,W; 15 min.; *Houseparty*, M,Th,F; 22½ min.

**North American Philips:** *Herman Hickman-Sports*, M,W,F; 15 min.

**Peter Paul:** *Arthur Godfrey*, Tu alt. wks.; 15 min.

**Charles Pfizer & Co.:** *Gunsmoke*, Su; 5 min.

**Phormo-Croft Corp.:** *Arthur Godfrey*, M, alt. Tu,F; 30 min.; *Helen Trent*, W,F; 15 min.; *Nora Drake*, Tu,Th; 15 min.; *Young Dr. Malone*, alt. M; 7½ min.; *Houseparty*, M,F; 15 min.

**Plough, Inc.:** St. Joseph aspirin. M-sterole; *Robert Q. Lewis*, Tu,Th,Sa; 15 min.

**Rolston-Purina:** *Nora Drake*, F; 7½ min.; *Young Dr. Malone*, Tu; 7½ min.; *Second Mrs. Burton*, M,Th; 15 min.

**R. J. Reynolds:** *Herman Hickman—Sports*, Tu,Th,Sa; 15 min.

**Scott Paper:** *Backstage Wife*, F; 7½ min.; *Young Dr. Malone*, Th,F; 15 min.; *Nora Drake*, Th; 7½ min.; *Helen Trent*, M,Th; 15 min.; *Our Gal Sunday*, Tu; 7½ min.; *Second Mrs. Burton*, M; 7½ min.; *Strike It Rich*, W; 7½ min.

**Seemon Bros.:** *Arthur Godfrey Time*, W; 15 min.

**Simoniz:** *Arthur Godfrey*, W; 15 min.; *House Party*, W; 15 min.; *G. Singer:* *Arthur Godfrey*, M & alt F; 22½ min.

**A. E. Stoley:** *House Party*, Tu; 15 min.; *Arthur Godfrey*, F; 15 min.

**Stondord Brands:** *House Party*, M; 15 min.; *Arthur Godfrey*, M, & 1th F; 37½ min.

**Sterling Drug:** *Gunsmoke*, Su; 5 min.; *FBI in Peace & War*, Su; 5 min.

**Vick Chemical:** *Amos 'n' Andy*, M,W; 10 min.; *Gunsmoke*, Sa; 5 min.; *Sez Who?*, Su; 5 min.; *Mitch Miller*, Su; 5 min.

**Weco Products:** *Arthur Godfrey*, M; 15 min.

**F. W. Woolworth:** *Woolworth Hour*, Su; 60 min.

**Wm. Wrigley, Jr.:** *Howard Miller Show*, M-F; 75 min.; *Pat Buttram Show*, M-F; 75 min.

## MBS

**American Mission to Greeks:** *Love of Greece*, Su; 25 min.

**Baltimore Gospel Tabernacle:** *Baltimore Gospel Tabernacle*, Su; 30 min.

**Beltone:** hearing aid; *Gabriel Heatter News*, Th; 5 min.

**Christian Reformed Church:** religious; *Back To God*, Su; 30 min.

**Chrysler Corp.:** newscast adjacencies; M-F; 20-sec.

**Coca-Cola:** Coca-Cola; *Eddie Fisher*, Tu,Th; 30 min.

**Consumer Drug Corp.:** Oragen; *Gabriel Heatter News*, M-F; 25 min.; *John Scott News*, Su; 5 min.

**Dawn Bible Institute:** religious; *Frank and Ernest*, Su; 15 min.; *Datelines and the Bible*, Sa; 10 min.

**Dawn Bible Students Assn.:** *Datelines and the Bible*, Su; 10 min.

**Equitable Life:** insurance; newscast adjacencies; 100 8-sec.

**Ex-Lax, Inc.:** Ex-Lax; *True Detective Mysteries*, M; 5 min.; *Treasury Agent*, Tu; 5 min.; *Gang Busters*, W; 5 min.; *Secrets of Scotland Yard*, Th; 5 min.; *Counter-Spy*, F; 5 min.; *Gabriel Heatter*, adjacencies; M-F; 10 20-sec.

**First Church of Christ, Scientist:** religious; *How Christian Science Heals*, Su; 15 min.

**General Foods:** Jell-O; newscast adjacencies; 30 8-sec.; *Steve Mc Cormick News*, M-F; 25 min.

**General Motors:** Pontiac; *Notre Dame Football*, Sa; 90 min.

**Gospel Hour, Inc.:** *The Gospel Hour*, Su; 25 min.

**Billy Graham Evangelical Assn.:** *Billy Graham*, Su; 30 min.

**H. J. Heinz:** soups; *Ken French News*, Tu,W,Th; 15 min.; *John Scott News*, W,Th; 10 min.

**Hudson Vitamin Corp.:** vitamins; *Gabriel Heatter*, Su; 5 min.

**Kroft Foods Co.:** All Purpose oil, mustard, Kraft dinner, Miracle Whip, Italian dressing, cheese spreads, Parkay margarine; *Town and Country Sports News*, Sa; 5 min.; *Les Highbie News*, M-F; 25 min.; *Robert Hurleigh News*, M-F; 25 min.; *John B. Kennedy News*, M-F; 25 min.; *Frank Singiser News*, M-Sa; 30 min.; *Westbrook Van Voorhis News*, M-F; 25 min.; *John McLean News*, Sa; 10 min.; *True Detective Mysteries*, M; 5 min.; *Treasury Agent*, Tu; 5 min.; *Gang Busters*, W; 5 min.; *Secrets of Scotland Yard*, Th; 5 min.; *Counter-Spy*, F; 5 min.

**P. Lorillard:** Kent; *News*, Su-Sa; 390 min. (78 broadcasts).

**Lutheran Loymen's League:** religious; *Lutheran Hour*, Su; 30 min.

**Monion Forum of Public Opinion:** discussion; *Dean Clarence Manion*, Su; 15 min.

**Permanette:** Art Gleason; *News*, M-F; 25 min.; *John Wingate News*, M-F; 25 min.; *Henry Mustin News*, Su; 5 min.

**Pharma-Craft:** Coldene products; *Notre Dame Football*; *Warm-Up*, Sa; 5 min.; *Wrap-Up*, Sa; 5 min.

**Quaker State Oil:** motor oil & lubricants; *Sports Flashes with Freddie Frisch*, Sa; 10 min.

**Radio Bible Class:** religious; *Radio Bible Class*, Su; 30 min.

**R. J. Reynolds:** Camels; newscast adjacencies; M-Sa; 13 20-sec.

**Rhodes Pharmacal Co.:** Imdrin; *Gabriel Heatter News*, Tu; 5 min.

**Helaine Seager:** Pink Ice; *True Detective Mysteries*, M; 5 min.; *Treasury Agent*, Tu; 5 min.; *Gang Busters*, W; 5 min.; *Secrets of Scotland Yard*, Th; 5 min.; *Counter-Spy*, F; 5 min.

**Sleep-Eze Co.:** Sleep-Eze; *Gabriel Heatter News*, Su,F; 10 min.

**Voice of Prophecy:** religious; *Voice of Prophecy*, Su; 30 min.

**Whitehall Pharmacal:** Anacin; *Westbrook Van Voorhis News*, M-F; 75 min.

**Wings of Healing:** religious; *Wings of Healing*, Su; 60 min.

**Word of Life Fellowship:** religious; *Word of Life Hour*, Sa; 30 min.

## NBC

**Allis-Chalmers:** institutional; *Farm & Home Hour*, Sa; 25 min.

**American Motors:** Rambler; *Monitor*, Sa,Su; 55 min.

**American Oil:** Amoco products; *Monitor*, Sa,Su; 50 min.

**Anohist Co.:** Anahist; *Bandstand*, Tu; 5 min.; *One Man's Family*, Tu; 5 min.; *Affairs of Dr. Gentry*, M,W,Th; 15 min.; *Nightline*, Tu,W,Th; 15 min.; *Monitor*, F,Sa; 25 min.

**Bell Telephone:** *Telephone Hour*, M; 30 min.

**Billy Graham Evangelical Assn.:** *Hour of Decision*, Su; 30 min.

**Bristol-Myers:** Bufferin; *Hourly News*, M-F; 105 min., 21 30-sec.

**Brown & Williamson:** Kools, Viceroy; *Hourly News*, M-F; 215 min., 12 30-sec.

**Carling Brewing:** Red Cap ale; *Monitor*, Sa,Su; 60 min.

**Carter Products:** Arrid (20 min.); Little Liver Pills (45 min.);

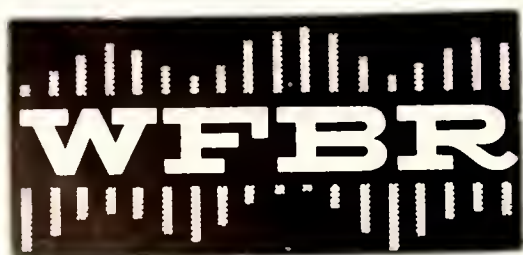


**In Baltimore  
WFBR delivers**

# MORE ADULT LISTENERS

than any other  
radio station

A 1957 Pulse study proves it! WFBR delivers more adult listeners than any other radio station in the Baltimore area. It's really no accident, because here is adult programming that's pleasant, exciting and informative. Pleasant music, the fastest, most complete news coverage in Baltimore and habit-forming features that capture and hold an audience. So, if you want to tie up the adult market tight as a drum, buy WFBR.



represented by  
**JOHN BLAIR AND COMPANY**

*Bandstand*; M-F; 10 min.; *True Confessions*; rot.; 5 min.; *Woman In My House*; rot.; 5 min.; *One Man's Family*; rot.; 5 min.; *Pepper Young's Family*; rot.; 5 min.; *News of The World*; M,W; 10 min.; *Monitor*; Sa; 5 min.

**Chrysler Corp.**: Chrysler; *Monitor*; Sa,Su; 40 min.; *Life & the World*; M-F; 25 min.; *Nightline*; M-W; 15 min.; Dodge: *Monitor Sports*; Sa,Su; 20 min., 4 30-sec.; *Nightline*; M-Th.; 15 min., 2 30-sec.

**Dow Chemical**: chemical prod.; *Red Foley Show*; Sa; 25 min.

**Edison Electric Institute**: Institutional; *Bob & Ray*; Sa,Su; 25 min.; *Believe It or Not*; Sa,Su; 25 min.

**Evangelistic Foundation**: religion; *Bible Study Hour*; Su; 30 min.

**Ex-Lax**: Ex-Lax; *Monitor*; Sa,Su; 1 30-sec., 5 6-sec.; *Bandstand*; M,W,Th,F; 2 6-sec., 2 30-sec.; *Pepper Young's Family*; M-W; 5 min., 2 30-sec.; *One Man's Family*; M-Th-F; 10 min., 1 30-sec.; *People Are Funny*; W; 5 min.; *Great Gildersleeve*; Tu; 5 min.; *Life & The World*; Th; 5 min.; *My True Story*; M,W,F; 15 min.

**Foster-Milburn**: Doan's pills; *My True Story*; M; 5 min.

**R. T. French Co.**: bird seed; *My True Story*; Tu,Th; 10 min.

**General Foods**: Instant Postum; *Bandstand*; M-F; 25 min., 15 6-sec.; *Pepper Young's Family*; M-F; 25 min., 3 6-sec.; *One Man's Family*; M-F; 5 6-sec.; *Woman In My House*; M-F; 5 6-sec.; *Jell-O*; *Bandstand*; M-F; 35 6-sec.; *My True Story*; M-F; 6 6-sec.

**General Motors**: Pontiac; *Monitor*; Sa-Su; 75 min.

**Gillette**: Gillette prods., Paper-Mate, Toni prod.; *Boxing*; F; 25 min.

**Grove Labs**: hair products; *Monitor*; Sa,Su; 50 min.; Bromo-Quinine; *My True Story*; Tu,Th; 2 30-sec.; *Bandstand*; M-F; 5 30-sec.; 15 min.; *True Confessions*; Tu,Th; 5 min.; 1 30-sec.; *Affairs of Dr. Gentry*; M,W,F; 5 min.; 2 30-sec.; 5 *Star Matinee*; Tu,Th; 5 min.; 1 30-sec.; *Pepper Young's Family*; M,W,F; 5 min.; 2 30-sec.; *One Man's Family*; M,W,F; 10 min.; 1 30-sec.; *Great Gildersleeve*; Tu; 1 30-sec.; *X Minus 1*; Th; 5 min.; *Monitor*; Sa,Su; 3 30-sec.; 10 min.

**H. J. Heinz**: Various; *Bandstand*; Th,F; 10 min.

**Insurance Co. of N. America**: insurance; *Monitor*; Sa,Su; 25 min.

**Lever Bros.**: Pepsodent; *Various Shows*; M-F; 77 6-sec.

**P. Lorillard**: Newport; *Fibber McGee & Molly*, *Bob & Ray* (*Monitor*); Sa,Su; 50 min.; 10 30-sec

**Lutheran Laymen's League**: religion; *Lutheran Hour*; Su; 30 min.

**Massey-Harris-Ferguson**: farm implements; *Alex Dreier*; Sa; 15 min.

**Morton Salt**: salt; *Alex Dreier-News*; Sa; 5 min.

**Mutual of Omaha**: *On the Line With Considine*; Su; 15 min.

**North American Van Lines**: moving; *Monitor*; Sa,Su; 25 min.

**Pharma-Craft**: Coldene; *News of the World*; M,W,F; 15 min.

**Plough, Inc.**: St. Joseph aspirin, children's aspirin, Dr. Edward's olive tablets, Mexana; *Monitor*; Sa,Su; 55 min.; 9 30-sec.; *My True Story*; M,W,F; 15 min.; *Bandstand*; Tu-F; 20 min.

**Procter & Gamble**: Gleem; *Various Shows*; Su-Sa; 21 30-sec.; 20 6-sec.

**Quaker Oats**: Quaker Oats; *One Man's Family*; M; 1 30-sec.; 5 *Star Matinee*; Tu,Th; 2 30-sec.; *Woman In My House*; M,W; 2 30-sec.; *Monitor*; Sa; 1 30-sec., 1 6-sec.; *Life & World*; M,W,Th,F; 4 6-sec.

**Ralston-Purina**: feed division; *Harkness-News*; M-F; 25 min.

**RCA**: pop records; *Bandstand*; M-F; 5 30-sec.; *Nightline*; M-Th; 40 min.; 4 6-sec.; *Monitor*; Sa,Su; 6 30-sec.

**Reader's Digest**: Magazine, Condensed Book Club; *Hourly News*; M-F; 525 min., 21 30-sec.

**R. J. Reynolds**: Camel; *News of the World*; M-F; 25 min.; Prince Albert; *Grand Ole Opry*; Sa; 30 min.

**Richfield Oil**: oil products; *Richfield Reporter*; Su-F; 90 min.

**Scholl Mfg.**: *News of the World*; Tu,Th; 10 min.

**Skelly Oil**: oil; *Alex Dreier-News*; M-Sa; 90 min.

**Standard Brands**: Instant Chase & Sanborn; *Bandstand*; M-F; 10 min., 10 30-sec.; *True Confessions*; W,Th,F; 15 min.; *Affairs of Dr. Gentry*; W,F; 10 min.; *Five Star Matinee*; M,Th; 10 min.

**Sun Oil**: oil; *Three Star Extra*; M-F; 75 min.

**Swift & Co.**: Allsweet marg.; *True Confessions*; Th,F; 1 30-sec., 5 min.; *My True Story*; W-F; 1 30-sec., 10 min.; *Bandstand*; Tu-F; 1 30-sec., 10 min.; *Affairs of Dr. Gentry*; F; 5 min.; *Five Star Matinee*; W,F; 1 30-sec., 5 min.; *Woman In My House*; Th,F; 10 min.

**Vick Chemical Co.**: Vaporub; various programs; Tu-Sa; 30 6-sec.

**Voice of Prophecy**: religion; *Voice of Prophecy*; Su; 30 min.

**Whitehall Pharmacal Co.**: Anacin; *Bandstand*; M,T,Th; 15 min.; *True Confessions*; M,W,F; 15 min.; *Affairs of Dr. Gentry*; M,W; 10 min.; *Five Star Matinee*; M,W,F; 15 min.; *Woman In My House*; Tu,Th,F; 15 min.; *Nightline*; Tu,W,Th; 15 min.; *Monitor*; F,Sa; 5 min., 1 6-sec.



# FILM-SCOPE

9 NOVEMBER  
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SPONSOR PUBLICATIONS INC.

If you want a preview of the world of tomorrow, Phoenix, Ariz., would be a convenient peephole.

Last week, as host to a press party for *26 Men* in which FILM-SCOPE participated — Phoenix plainly showed these clues to the future:

- Communications-wise, tv will be the dominant factor more than ever in the years ahead. (With a population of only 550,000 and 200,000 tv sets, Phoenix already has four stations—all in the black.)
- Tv, in turn, promises to be a film world.
- The old axiom that tv is for the masses and the print media for the classes isn't working out that way in Phoenix. It has a heavy sprinkling of New York, Chicago, Los Angeles, and Paris immigrants; yet tv viewing is high and advertising is accepted as a standard part of the pattern (there are 28 local ad agencies).

Feature film still is the big tv item in Phoenix. Syndicated programs are in the minority. In part, that's because features have been so easy to get (one station estimates its supply at 1,100); another reason is that sponsors feel you can crowd more commercials into a feature and thus heighten identification.

The syndicators, though, are making inroads with timely and fad-type fare. For example, one auto dealer bought Screen Gems' shock package and put it on at 4 P.M. on Fridays (the only phone calls were from kids who wanted to know when the next installment was coming).

Promotion is a big talking point with all the stations. Their offerings range all the way from the standard to the tailor-made, and one even offers a product-testing plan.

Incidentally, there may be this additional clue in the way Phoenix stations conduct their affairs: They tend to buy the films themselves and then go after sponsors—rather than let the syndicators do that chore. They feel it gets quicker results.

Regional sponsors were in a buying mood this week, adding this bright touch to the syndicated picture:

G. Heileman Brewing (LaCrosse, Wis.) started its first regional campaign, sponsoring *Sea Hunt* in nine markets (this brings *Sea Hunt's* total to 91). Others: Kroger Stores; Safeway Stores; Standard Oil of Indiana.

Going over the list of syndicated sponsors in detail this week, Ziv has found that the best customers for its fare are the fellows who make things to tickle your palate—the food and beverage fraternity.

Some 37% of all Ziv syndication sponsors fall into these categories. To illustrate what's happening: The number of soft drink bottlers has grown 200% in two years; the food company list has lengthened by 49%.

In sheer numbers, though, bakery accounts rank No. 1 (bolstered by such names as Interstate, National Biscuit, and Quality Bakers of America). As a whole, the food category divides up thus: Bakeries, 18%; supermarkets, 16%; food packagers, 16%; meat packers, 15%; soft drink bottlers, 13%; dairies, 11%; beer and wines, 11%.

CBS TV Film will syndicate *Sunrise Semester*, the public service program currently telecast live on WCBS-TV, New York. The film format is still undetermined.

The swivel-jointed value of tv stars — as audience-pullers externally and morale-builders internally — is a growing phenomenon.

Latest example: P&G was so pleased with Hugh O'Brian's (Wyatt Earp) performance as m.c. at the National Association of Chain Stores Convention in Washington, D. C., last week that he has been asked to produce and star in a special show for P&G's Dividend Day — held annually for employees in February.

With so many eyes on 1958 so early, FILM-SCOPE last week asked its Agency Spotters what they foresaw. From Compton, Esty, and McCann-Erickson came these views (plus an important suggestion):

1. The future of situation comedy looks dubious. It's too hard to maintain the pace; repetition soon sets in.
2. An anti-western reaction probably is in the making. Its effect, though, will be to rub out the poorer fare. The quality films will survive 1958—indeed, another upswing would not be surprising in 1959.
3. Mystery films are another category with good prospects. However, say the Agency Spotters, the producers are selling mysteries short. The outlook might be even brighter if the creators considered this analogy and SUGGESTION:

As every amateur Dr. Dichter knows, the key appeal of the westerns is the "bigger-than-life hero"—the moral man who wipes out the evil around him. However, say the Spotters, in mysteries this bet is overlooked. The emphasis tends to be on pure adventure; the image of the moral dragon-slayer isn't brought to the fore enough. A Wyatt Earp in a trench coat is what's needed.

Here's a quick sampling of first Pulse ratings on new syndicated shows in the Los Angeles area, together with an indication of how they stack up against their principal competition:

PROGRAM	RATING	TOP OPPOSITION
Gray Ghost KTTV 7:30-8 Sat.	10.4	Talent Scouts (14.6) KNXT
Decoy KTTV 8-8:30 Mon.	8.3	Danny Thomas (20.1) KNXT
Boots and Saddles KRCA 7-7:30 Tues.	6.2	Phil Silvers (23.4) KNXT
Harbor Command KTTV 7-7:30 Sat.	6.2	Perry Mason (12.5) KNXT
Charlie Chan KRCA 7-7:30 Thurs.	5.3	The Honeymooners (11.0) KNXT
White Hunter KTLA 7-7:30 Tues.	3.9	Phil Silvers (23.4) KNXT
Big Story KTLA 8:30-9 Tues.	3.9	Eddie Fisher (24.4) KRCA

**FLASHES FROM THE FILM FIELD:** Russ Hayden, producer of Cowboy G-Men and 26 Men, is putting two new series into production for 1958—**Young Guns** (historical family-type adventure) and **Caribbean**, starring Sylvia Sidney . . . **Bruce G. Eels** has resigned as TPA's West Coast v.p. to become executive v.p. of United Artists.

Screen Gem's newest cartoon series, **Ruff and Ready**, will be telecast on NBC at 10:30 A.M. Saturdays, beginning next month. The first 13 episodes will show the cartoon characters (a dog and cat) adventuring in outer space.



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Rank now	Past rank	Top 10 shows in 10 or more markets Period 3-10 September 1957 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STA MARKETS	4-STATION MARKETS								3-STATION MARKETS		
				N. Y.	L. A.	S. Fran.	Boston	Chicago	Detroit	Milw.	Mnpls.	Phlla.	Seattle- Tacoma	Wash.	Atlanta	Balt.	San Diego
1	1	Highway Patrol (M) ZIV	21.0	7.1 wrea-tv 7:00pm	9.8 kttv 9:00pm	13.5 kron-tv 6:30pm	15.3 wbz-tv 10:30pm	14.9 wgn-tv 8:00pm	25.2 wjbk-tv 9:30pm	22.2 wtmj-tv 9:30pm	18.5 kstp-tv 10:30pm	15.0 weau-tv 7:00pm	17.7 komo-tv 7:00pm	19.5 wtop-tv 7:00pm	18.5 waga-tv 10:00pm	19.3 wmar-tv 7:00pm	24.1 wls-tv 10:00pm
2	4	Sheriff of Cochise (W) NTA	17.9	4.2 wabd 7:00pm	10.9 kttv 9:30pm	12.5 kron-tv 6:30pm	14.9 wnac-tv 6:00pm	17.9 wbhm-tv 7:30pm	17.9 wwj-tv 10:00pm	8.7 wtmj-tv 10:30pm		10.9 weau-tv 7:00pm	27.9 king-tv 7:00pm	8.2 wre-tv 10:30pm	19.2 wsb-tv 10:00pm	17.3 wbal-tv 10:30pm	19.4 wls-tv 10:00pm
3	5	State Trooper (A) MCA	17.0		7.2 khj-tv 8:00pm	11.9 kpix 7:00pm	22.9 wnac-tv 10:30pm	13.4 wnbq 9:30pm		21.5 wtmj-tv 9:30pm	18.2 kstp-tv 9:30pm	11.2 wrev-tv 10:30pm			17.9 waga-tv 10:00pm	7.3 wbal-tv 6:00pm	
4	3	Silent Service (A) NBC	16.7	7.7 wrea-tv 6:30pm	8.8 kttv 7:30pm	14.2 kron-tv 7:00pm	15.2 wbz-tv 7:00pm	20.2 wnbq 9:30pm		10.9 wtmj-tv 9:30pm		6.5 wtib-tv 6:30pm	24.7 king-tv 7:30pm	7.9 wtop-tv 10:30pm		12.5 wbal-tv 10:30pm	
5	8	Badge 714 (M) NBC	16.4		11.4 kttv 8:30pm	14.2 kpix 9:00pm	16.5 wrea-tv 6:30pm	9.5 wgn-tv 8:00pm	17.0 wjbk-tv 10:00pm		14.9 kstp-tv 10:30pm		17.3 king-tv 9:30pm		17.2 wsb-tv 10:00pm		
6	10	Doctor Christian (D) ZIV	16.3		8.9 kttv 7:30pm			5.9 wgn-tv 9:30pm	17.5 wjbk-tv 10:00pm	14.9 wtmj-tv 10:00pm				8.2 winal-tv 6:30pm	17.2 wsb-tv 9:30pm		
7	6	Whirlybirds (A) CBS	16.1	4.3 wpix 7:30pm	6.8 khj-tv 7:30pm	11.9 kron-tv 6:30pm	16.2 wbz-tv 7:00pm	10.2 wgn-tv 9:00pm	14.5 wwj-tv 10:30pm	19.0 wtmj-tv 9:30pm		14.2 weau-tv 7:00pm	23.3 king-tv 8:30pm				
8	9	Men of Annapolis (A) ZIV	15.9	4.2 wabe-tv 6:30pm	8.2 knxt 7:30pm	15.2 kpix 9:30pm		11.5 wgn-tv 9:30pm	16.9 wjbk-tv 10:00pm	11.5 wisc-tv 9:00pm	16.9 weco-tv 1:00pm		12.7 komo-tv 9:00pm	10.0 wtop-tv 7:00pm	16.5 waga-tv 10:00pm	26.3 wmar-tv 10:30pm	
9	6	Doctor Hudson's Secret Journal (D) MCA	15.2			14.2 kpix 10:00pm	18.9 wnac-tv 10:30pm	7.9 wnbq 10:00pm		20.5 wtmj-tv 8:00pm	11.2 kstp-tv 10:30pm				12.9 wsb-tv 10:00pm	8.6 wbal-tv 6:00pm	
10		Captain David Grief (A) GUILD	13.9		7.8 kttv 9:30pm				9.9 wjbk-tv 10:30pm	15.9 wtmj-tv 7:30pm	11.9 kstp-tv 8:30pm		16.7 king-tv 8:30pm				

Rank now	Past rank	Top 10 shows in 4 to 9 markets															
1	1	Crusader (A) MCA	18.0				7.9 wnac-tv 11:15pm		11.2 wwj-tv 9:30pm		8.2 kstp-tv 10:30pm						
2	3	Whistler (M) CBS	17.6	2.9 wpix 10:30pm					8.9 wwj-tv 9:30pm	10.7 wxix 10:00pm							
3	6	Frontier Doctor (W) HOLLYWOOD TV SERVICE	16.8		6.4 kttv 9:00pm							16.5 weau-tv 6:00pm	6.5 wmal-tv 6:30pm				
4		Soldiers of Fortune (A) MCA	15.6		5.0 khj-tv 7:30pm				16.2 wxyz-tv 9:30pm		18.5 weco-tv 5:00pm		17.4 king-tv 8:00pm		7.3 wbal-tv 6:00pm		
5	2	Esso Golden Playhouse (D) OFFICIAL FILM	14.9				14.4 wbz-tv 7:00pm					14.7 weau-tv 10:30pm			14.0 wmar-tv 7:00pm		
5		San Francisco Beat (D) CBS FILM	14.9	4.3 wpix 8:30pm	8.5 kttv 9:30pm				16.2 wgn-tv 9:00pm	13.5 wjbk-tv 10:30pm							
7		Stars of the Grand Ole Opry (Mus.) FLAMINGO	14.5						8.5 wxyz-tv 10:30pm					4.9 wtlg 10:00pm			
8		If You Had A Million (D) MCA	13.9	5.7 wchs-tv 7:00pm	3.9 kcla 8:00pm												
9	4	I Search For Adventure (A) GEO. BAGNALL	13.5		13.5 keop 7:30pm	15.9 kpix 7:30pm	16.9 wnac-tv 5:30pm			6.5 wtlj-tv 9:30pm		10.4 wrev-tv 10:30pm					
10		Superman (CH) FLAMINGO	13.2	4.2 wpix 7:00pm			17.2 wnac-tv 6:30pm			9.9 wtlj-tv 6:00pm							

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated, ¼ hr., ½ hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 3-10 September. While network shows are fairly stable from month to month to another in the markets in which they are shown, this is true to much lesser extent in syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. \*Refers to last month's chart. If blank, show was not rated at all in at

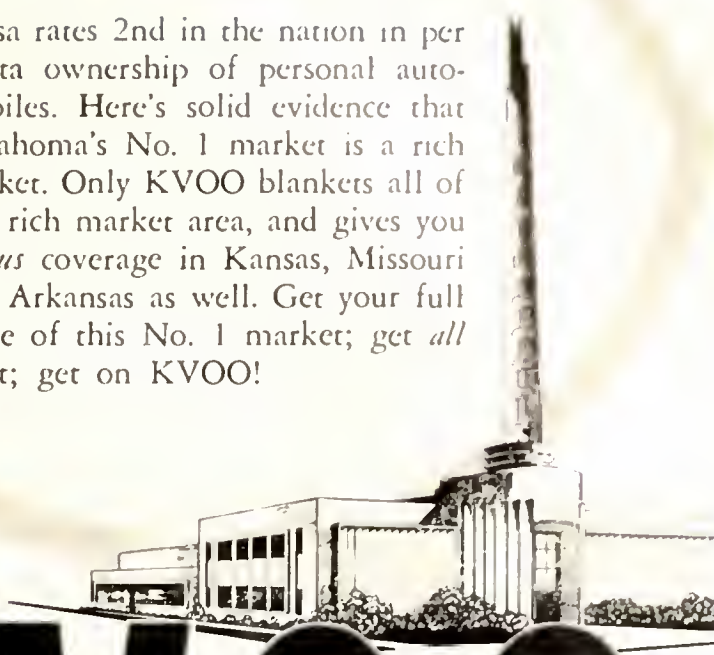


# 0. LM SHOWS

1-STATION MARKETS			2-STATION MARKETS			
Albany	Columbus	St. L.	Blrm.	Dayton	New Or.	Provid'ce
22.7	33.5	21.9	28.3	29.3	38.0	26.3
w tv 8:30pm	bn tv 8:30pm	kwk tv 10:00pm	wbr tv 9:30pm	wblo tv 8:00pm	wdsu tv 10:00pm	wjar tv 10:30pm
19.9	25.2	12.4	29.3	24.3	25.8	24.3
w tv 8:30pm	atn tv 9:00pm	ksd tv 10:10pm	wbr tv 8:30pm	wlv d 9:10pm	wdsu tv 10:30pm	wpro tv 7:00pm
8.9	14.2	15.5	37.5		31.3	
w tv 8:30pm	atn tv 9:00pm	k tv 9:10pm	wbr tv 8:30pm		wdsu tv 10:00pm	
	15.9		21.8	33.0	32.3	
	kwk tv 10:00pm		wbr tv 10:00pm	wblo tv 9:30pm	wdsu tv 10:10pm	
			25.3	20.3		
			wbr tv 10:00pm	wblo tv 10:30pm		
9.3	10.9		22.3		40.3	
w tv 8:30pm	wbs tv 8:30pm		wbr tv 10:00pm		wlsu tv 9:00pm	
10.2		16.2	27.8	19.8	26.3	
w tv 8:30pm		ksd tv 10:00pm	wbr tv 8:30pm	wblo tv 10:30pm	wdsu tv 10:00pm	
11.2	22.9	15.5	20.8	33.3		
kw tv 8:30pm	wbs tv 8:30pm	ksd tv 10:00pm	wabt 9:30pm	wblo tv 9:30pm		
8.9		16.7	20.3			17.3
w tv 8:30pm		ksd tv 9:30pm	wabt 8:30pm			wpro tv 7:00pm
8.2	16.0			15.5	26.3	
w tv 8:30pm	wbs tv 10:00pm			wlv-d 10:00pm	wvl tv 8:00pm	

14.2	8.2	27.8	48.3
wlv-c 8:00pm	ktvl 9:30pm	wbr tv 9:00pm	wdsu tv 8:30pm
15.5			49.8
wlv-c 10:00pm			wdsu tv 8:00pm
12.2	26.9	26.3	
kw tv 8:00pm	atn tv 9:30pm	wlv d 9:00pm	
18.5	19.2	19.3	
wbs tv 10:15pm	ksd tv 10:00pm	wlv-d 10:00pm	
		22.3	
		wdsu tv 9:00pm	
11.9	25.9	23.3	
wlv tv 7:00pm	wbs tv 8:30pm	wbr tv 9:00pm	
		21.8	22.8
		wbr tv 6:00pm	wlv tv 1:00pm
	11.5		34.3
	ksd tv 10:30pm		wdsu tv 10:00pm
	16.2		20.8
	kwk tv 10:00pm		wdsu tv 9:30pm
			23.5
			wdsu tv 5:00pm

Tulsa rates 2nd in the nation in per capita ownership of personal automobiles. Here's solid evidence that Oklahoma's No. 1 market is a rich market. Only KVOO blankets all of this rich market area, and gives you *bonus* coverage in Kansas, Missouri and Arkansas as well. Get your full share of this No. 1 market; get *all* of it; get on KVOO!



# KVOO

The only station covering all of Oklahoma's No. 1 Market

**Broadcast Center • 37th & Peoria**

**HAROLD C. STUART**  
President

**GUSTAV BRANDBORG**  
Vice Pres. & Gen. Mgr.

Represented by **EDWARD PETRY & CO.**



was in other than top 10. Classification as to number of stations in Pulse's own. Pulse determines number by measuring which stations are received by homes in the metropolitan area of a given market. Each station itself may be outside metropolitan area of the market.

# SPONSOR ASKS

**How did you create your  
prize winning radio commercial**



**Joseph McDonough**, *creative supervisor, Cunningham & Walsh, New York*

Asking a man how an idea was created is like asking a man how his children were created. The answer is obvious, private, and possibly embarrassing. Nevertheless, I've been asked that question about the creation of the Tower of Power idea for Texaco Sky-Chief Su-preme gasoline.

Instead of creation, the word should



*it was a  
combination of  
desperation  
and revelation*

be a combination of desperation and revelation.

It all happened during one of the many early morning B. C. (Before Coffee) meetings . . . . all of us trying to figure out how we were going to introduce a new product, Sky-Chief Su-preme gasoline, without the benefit of a new package. This was a merchandising problem that ultimately was to be solved by advertising. We all were dedicated to the proposition that we would not paint the pump. (By now there simply wasn't a color left to use! At one point I had suggested making the pump invisible, but this was at a meeting very, very late at night.)

As the coffee arrived, we had discarded Idea No. 10,342 as too expensive. (Put the pump in the middle of the highway *no one* would miss it!)

I took a gulp of coffee—it was hot—very hot. I reacted vocally. "What did you say, Joe?" I was Joe. I looked out the window at the top of

*\*Asked of winners in the recent RAB awards*

the Empire State Building. I wished I were there . . . . now if we could build a pump THAT BIG!

"Why not build a pump twice as high as a regular one! It would be visible from the road . . . . distinctive . . . . (I looked again at the top of the Empire State . . . . the TOWER of the Empire State.) We could call it the Texaco Tower . . . . the Tower of Power!"

Well, I told you the answer would be obvious . . . . private, and possibly embarrassing.

**Joseph Stone**, *vice president and copy group head, J. Walter Thompson Co., New York*

When writing an Ed Gardner Duffy's Tavern commercial, as in any type of advertising, we start with the objective of pointing out certain reasons why people should buy our product. And



*we built our  
selling points  
into an  
entertaining  
'story line'*

these reasons must be concrete, factual, specific reasons—not just a lot of generalities.

Having these particular sales points in mind, we then set out to find a continuity device, a thread of thought which will serve as an over-all skeletal structure for the commercial. This can be a case where Duffy has a competitive car's salesman sitting with him at his end of the phone, or where he is asking Archie to go out and shop car

prices for him. This parallels the type of thing which Phil Silvers or Desi and Lucy might do when mapping out the basic idea for one of their shows.

Once we have our "story line" worked out, we rough it out with the pre-determined copy points worked right into the structure. They're part of the "playlet," not just feature names sprinkled in. Add three or four good, quick jokes which tie in with the story and copy points features, and you have a tight, informative, interesting, fun-filled minute of radio listening.

This is easy-to-take commercial listening but we feel it's harder selling than just about anything else we can do. It points up the fact that real hard-selling copy isn't the loud, noisy, easy-to-write and hard-to-listen-to shouting of some radio commercials. Instead, it is the hard-to-write and easy-to-take light, bright, fun-filled listening which keeps the listeners' ears open and refrigerator doors shut while your commercial is on the air.

**Robert C. Mack**, *vice president of radio-tv, Grant Advertising, Inc., Detroit*  
Let's say that our creative effort on these Dodge radio spots started first,



*we found a  
way to sugar-  
coat hard-  
selling facts*

not with an advertising idea, but a selling concept. Mac Mulock, vp and creative director, Grant-Detroit, summed this up as "a new way of look-



ing at the Dodge car," and it was arrived at by some pretty solid thinking and shrewd analysis of the car market.

Essentially this selling approach boiled down to this: "If you're paying for a new car, make sure you get one. Don't invest your money in a new car that's been out-moded in style and engineering."

Then came the creative job of interpreting this selling concept in terms of effective radio spots. First we considered all possible approaches—developed written commercial scripts exploring these different possibilities—straight approaches, comedy situations, jingles. But none of these seemed to hit. Then Ed Beatty—a creative kind of production supervisor at Grant, Detroit—remembered a pair of rubber-voiced radio clowns named Joe Gentile and Ralph Binge who played host to most of Detroit and Windsor some 15 years ago with a special brand of zaniness peculiarly their own. So the decision was made: why not try this comedy approach using the Joe and Ralph characters?

The rest is history.

Great credit is due both planning board and client for the vision that told them—if ever concrete, hard-selling facts could be sugar coated, this had to be the way to do it.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF SPONSOR, published weekly at Baltimore Maryland for October 1, 1957.

1. The names and addresses of the publisher, editor, managing editor and business managers are:

Publisher and Editor: Norman R. Glenn, Mamaroneck, New York.  
Vice-Pres. and Asst. Publisher: Bernard Platt, Rye, New York.  
Executive Editor: Miles David, New York, N. Y.  
General Manager: Arch L. Madsen, Short Hills, N. J.

2. The owner is: SPONSOR Publications Inc., New York, New York.  
Stockholders owning or holding 1 percent or more of total amount of stock:

Norman R. Glenn, Mamaroneck, N. Y.; Elaine C. Glenn, Mamaroneck, N. Y.; Ben Strouse, Baltimore, Md.; Ruth K. Strouse, Baltimore, Md.; William O'Neil, Cleveland, Ohio; Henry J. Kaufman, Washington, D. C.; Paell Bloom, New York, N. Y.; Pauline H. Poppele, New York, N. Y.; Edwin D. Cooper, North Hollywood, Calif.; Henry J. Cooper, Brooklyn, N. Y.; Judge M. S. Kronhelm, Washington, D. C.; Norman Reed, Washington, D. C.; Adele Lebowitz, McLean, Va.; J. P. Williams, Dayton, Ohio; Jerome Saks, Washington, D. C.; Catherine E. Koste, Hawthorne, N. Y.; William B. Wolf, Washington, D. C.; Harold Singer, Washington, D. C.; Bernard Platt, New York, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: NONE.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: 7870 (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.) Weekly.

Bernard Platt, Vice Pres. and Asst. Publisher Sworn to and subscribed before me this 5th day of September, 1957.

SEAL: Laura Oken

(My commission expires March 30, 1958.)



## STANDARD OF ACCEPTANCE

NEWS ON 6 is important daily business at WCSH-TV in Portland, Maine. It takes the best news staff in the Northeast, and a lot of words and film to cover 14 tele-newscasts from 7:25 a.m. to 12:30 midnight. But Channel 6 viewers expect and get professional news handling.

NEWS ON 6 consistently tops all tele-news in area polls. Ask any Weed-Television man about ratings and availabilities.

**WCSH-TV 6**  
**PORTLAND, MAINE**

**Planned and Manned for Service**

## SPOT BUYS

### TV BUYS

**Bourjois, Inc.**, New York, is planning a Christmas push for its Evening in Paris perfume. Campaign kicks off 2 December for an intensive three weeks. Minute announcements for both daytime and nighttime segments are being purchased on tv stations in 111 cities; frequency depends upon the market. Natalie Core, fashion editor of NBC TV's Home Show, will be featured in the film commercials. Buying is not completed. Buyer: Dianne Newgarten. Agency: Lawrence C. Gumbinner Advertising, New York.

**North American Philips Co., Inc.**, New York, is preparing a pre-Christmas campaign for its Norelco shavers. The November-December schedule will run for six weeks. Minute announcements for late night and early evening periods, with varying frequency, are being sought. Buyers: Charles Eaton and Jayne Present. Agency: C. J. La Roche Co., New York.

### RADIO BUYS

**Stephen F. Whitman & Son, Inc.**, is planning a holiday campaign in 64 markets for its confectionery line. 20- and 30-second announcements for early morning and evening during December will be slotted—with a male audience in mind. Average frequency: 12 spots per week per market. In 14 of the markets, the agency is testing the effectiveness of various e.t.'s for future campaigns. Buying is not completed. Buyer: Mary Hartman. Agency: N. W. Ayer & Son, New York.

**National Cranberry Association**, Hanson, Mass., is entering major markets for its cranberry products. The November schedule will run for four weeks: two weeks on, two weeks off, two weeks on again. Minutes will be scheduled 7:00 a.m. to 7:00 p.m., Monday through Saturday; frequency will depend upon the market. Buyer: Trow Elliman. Agency: BBDO, New York.

**General Electric Co.**, East Cleveland, is conducting a November campaign for its flash bulbs in some 50 markets. Minutes are being placed during both daytime and nighttime segments, with varying frequency. Buyer: Ken Allen. Agency: Grey Advertising, Inc., New York. (Agency declined to comment.)

### RADIO AND TV BUYS

**Ford Motor Co.**, Dearborn, Michigan, is purchasing schedules for its dealers to introduce the 1958 Ford. Over 1,900 radio stations and over 300 tv stations will be used, with close to a \$2 million budget. Lengths of schedules will vary considerably, depending upon the dealers themselves in each market. In radio, minute e.t.'s will be scheduled during early morning and late afternoon; in tv, 20- and 60-second films will be placed during prime time. Buying is not completed. Media Supervisor: Michael LaTerre. Agency: J. Walter Thompson Co., New York.

use  
**CHANNEL 4-SIGHT**

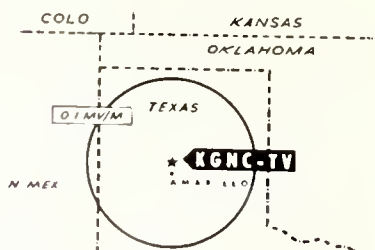


... when you're seeking a solid buy on the fabulous Golden Spread. Now over 100,000 TV sets and nearly 200 million dollars in retail sales.

Power: Visual 100 KW  
Aural 50 KW

Antenna height 833 feet above ground

Use Channel 4-Sight — Amarillo's Specialized Television Station.

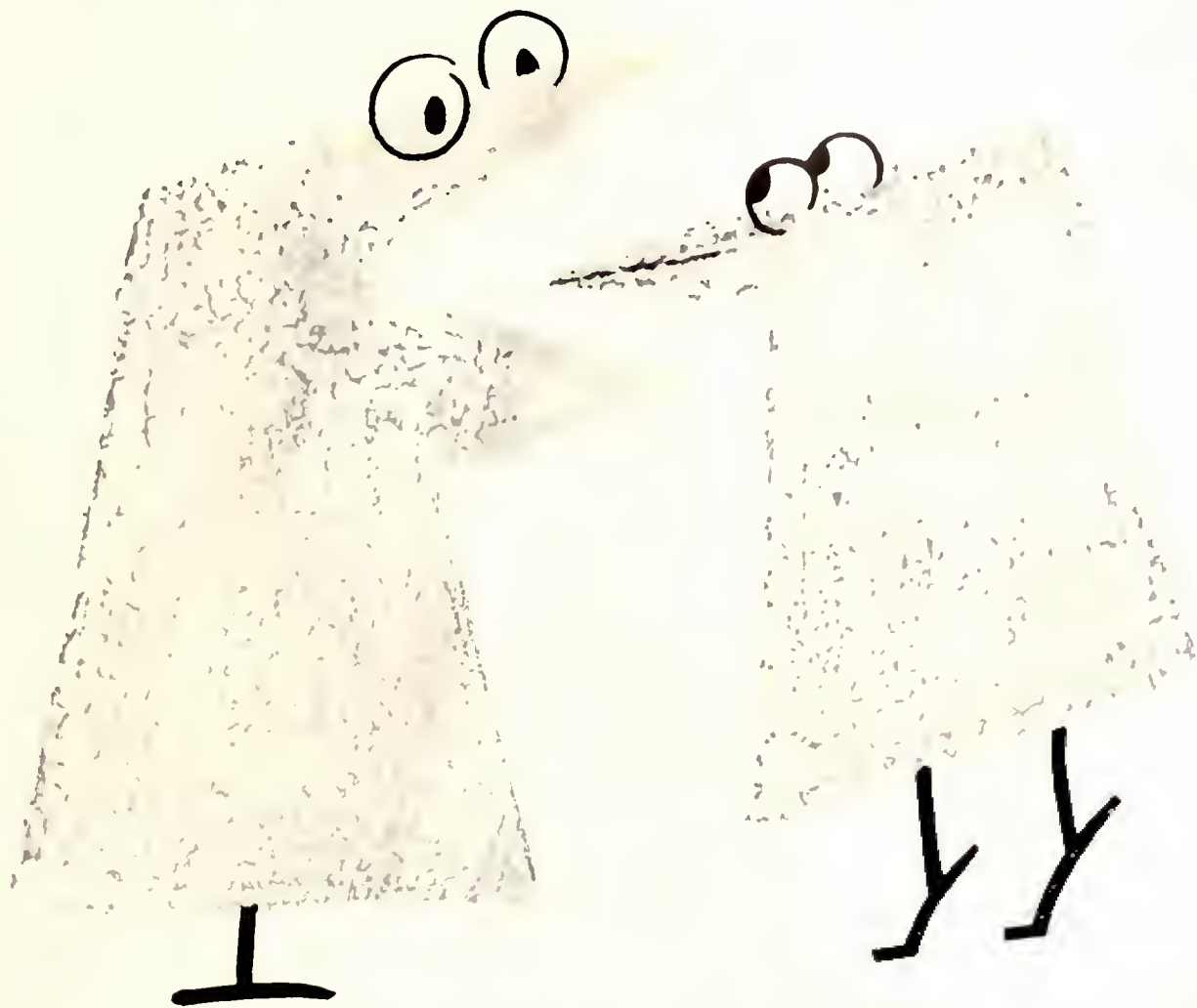


**KGNC-TV**  
**CHANNEL 4**  
AMARILLO,  
TEXAS

CONTACT  
ANY  
KATZ MAN



Give him **INSIGHT** for Christmas



Give him **SPONSOR**

To give you the deepest insight into the entire broadcast industry—there's no publication like SPONSOR.

Just \$3.00 a year per subscription will bring 52 insight packed issues to the folks you want to favor. So put SPONSOR on your Christmas list. It's a gift that everyone will thank you for because it's the very best kind of gift—your interest in another's future.

Only subscriptions for advertisers or agencies are eligible.

Just fill out the enclosed coupon or send us the names and addresses of those to whom you'd like SPONSOR delivered. We'll do the rest and bill you later.

<b>SPONSOR</b>			
40 East 49th Street New York 17, N.Y.			
Please send a year's subscription of SPONSOR in my name to the following			
Name	Title	Name	Title
Company		Company	
Address		Address	
City	State	City	State
Name	Title	Bill me <input type="checkbox"/>	Payment enclosed <input type="checkbox"/>
Company		Name	
Address		Address	
City	State	City	State

## PICTURE WRAP-UP



**Three men on a car:** (l. to r.) Bill Williamson, WBZ, Boston; Bob Anderson, BBDO; and James Wagstaff, of De Soto, renew friendships over De Soto-Plymouth new models at the Providence Armory, where the Chrysler Corp. had a showing for its dealers



**Kids' stuff:** Jack Grogan (l.), pgm. mgr. of WABD, and Bert Claster (r.), producer of Romper Room, discuss popular children's-show, "Miss Joan" Thayer, its star, looks on



**Don't knock the Rock:** New sports announcer on WTVJ in Miami is Rocky Marciano. The former boxing champion is shown with Jack Cummins, WTVJ's sports director

**Ride 'em, Grocer!** The Cisco Kid appeared at the Oklahoma Retail Grocers Assn. convention at Oklahoma City Fair Grounds. Association sponsors Cisco Kid on KWTU



**Color Carnival:** Judy Hall was selected Miss KMTV Color for the color festival staged by the station. Dealers cooperating in the promotion sold all their color sets



**Royal Canadians:** CHCH-TV, Hamilton, Ontario, hosted this all-media group from Y&R on a tour of its market. Front row, l. to r.: Bob Irving (Media Buyer), Terry Harwood (Media Buyer), Doreen Dunlop (Associate Supervisor of Media), Kathleen Kearney (Media Buyer), Frank Collins (Media Supervisor-Montreal), Eileen Rapson (Media Secretary). Back row, l. to r.: Ray Peters (CHCH-TV Commercial Mgr.), G. T. Berthon (vice president), George Lamont (Assoc. Supervisor of Media), Jeanette Presky (Media Secretary), Bill Frances (Media Buyer), Doreen Maffatt (Media Buyer), and Mary Leger (Media Buyer)





# News and Idea WRAP-UP

## ADVERTISERS

Rem Cough Medicine will emphasize repetition in their "Remember Rem" campaign over radio and television this season.

Budget for the new campaign, handled by Lawrence C. Gumbinner, will be the highest in the product's history.

The campaign, which starts this week in 27 markets, is the result of nine months' pre-testing by the agency and Block Drug.

Phillips-Van Heusen is going in quite heavily this year in a special tv Christmas promotion.

The campaign includes:

(1) Shirley Temple 3 spots on NTA.

(2) Tv spots on 125 stations.

(3) NBC's Suspicion, 9 and 16 December. Costs are estimated around \$200,000.

Radio will be used as part of Southern California Edison Co.'s drive to achieve 70 million consumer impressions per month.

Falstaff has the exclusive radio rights to the San Francisco Giants baseball games. The contract runs through 1960.

A "first" for the crayon industry: Art Crayon Company campaign will use tv spots as the basis of its consumer advertising. The campaign will run in N. Y. and Philadelphia.

Reynolds Metals Company gave a cocktail party to announce to the trade press in New York this week its new merchandising stunt—a 1957 Christmas "Hinting license."

Sara Lee will sponsor a 15-minute segment of Tex and Jinx over NBC, daily from 18 November. The buy is for eight weeks.

Western Air Lines is one of the first advertisers to buy newspaper space to merchandise its tv spots.

## AGENCIES

JWT has got a wedge into the lush American Home Products business.

It's taken over the Boyle-Midway division of this drug giant from Geyer. Budget: About \$5 million.

The Chicago office of JWT also just added a new one: Sealy, with a budget of about \$1 million.

Both Brylcreem and Eno have been moved by the Harold F. Ritchie Co. to K&E from Atherton & Carrier.

The two products are billing about \$6 million, with Brylcreem a heavy user of tv spot.

Success story: Klan-Van Pieter-som-Dunlap, Milwaukee, is celebrating its 50th year in business. From a two-man art studio it has grown to be Wisconsin's largest agency.

More than 200 clients and agency-men from 50 agencies have enrolled in KNXT's Hollywood television course.

Agency appointments: Cheshire Advertising Associates, Hollywood, for Victor J. Noerdlinger, importers of Tobler Chocolate's Hero preserves and other gourmet products. Radio advertising is being placed with KFAC, L.A. . . . Kenyon and Eckhardt, New York, for Brylcreem and Eno Sparkling Antacid, by Harold F. Ritchie, Inc. . . . William Warren, Jackson & Delaney, N. Y., for Contour Lounge-Chair, Inc. . . . Fred Gardner Company, N. Y., for Pilgrim Laundry of Brooklyn. Spot radio will be used . . . Bennett Advertising, Raleigh, N. C., by station WRAL-TV to handle its advertising.

Job notes: Doris Majeska, business manager and assistant to Robert Wahl, radio-tv director, for Cohen & Aleshire . . . Lucien C. Rondot, director of marketing research department of Ketchum, MacLeod & Grove, Inc., Pittsburgh . . . Douglas C. Manson,

**Brightest Screen  
in Central and Eastern  
NORTH CAROLINA  
for sales results**

**WRAL-TV**

NBC CHANNEL 5  
RALEIGH, N. C.

HERE'S WHY IT'S YOUR BEST BUY:

## MORE VIEWERS

*No. 1*

in every ARB survey of the  
Raleigh-Durham area

## MORE COVERAGE



... a total of more than  
**2 Million Population**

**18%** more for your money  
than Station A

**217%** more than Station B

Get the full picture  
on

**WRAL-TV**

TOP POWER CHANNEL 5  
RALEIGH **NBC** N. C.

Represented by H-R



## 3rd TV MARKET in PENNSYLVANIA

... and only WJAC-TV really covers this rich Southwestern Pennsylvania area. ...

- Over a million TV homes!
- 41-county coverage with 20 key counties showing 80 to 100% coverage!
- Proved audience preference—WJAC-TV leads in 7:00-11:00 P.M. periods 105 to 7 over Station "B" ... has 24 out of the 25 top night-time shows.



Get full details from your KATZ man!

## ROANOKE

60 County Coverage



Television's Top Programs



Ask Your "Colonel" at  
Peters, Griffin, Woodward, Inc.

**WDBJ tv**  
**CHANNEL 7**  
ROANOKE, VIRGINIA

to the creative department of The Joseph Katz Company ... **Robert H. Rankin**, copy director of Cabell Eanes, Richmond, Va. ... **Jean Curry**, elected assistant secretary of Cunningham & Walsh ... **Robert R. Kibrick**, director of media and broadcast planning at Richard K. Manoff, N. Y. ... **E. J. Owens**, vice president, on special assignment at Compton ... **Frank Martello**, supervisor of the commercial production department for Kenyon & Eckhardt Chicago office ... **John Reavis**, director of George Patton Agency's Oakland office ... **Charles A. Winchester**, acct. exec. with Doherty, Clifford, Steers & Shenfield, N. Y., which he is rejoining ... **Robert P. McMahon**, account executive with The Rumrill Company, Rochester ... **Paul Davis**, media director for McCann-Erickson's L.A. office ... **Robert Guggenheim** and **Ralph Yambert**, vice presidents for MacManus, John & Adams' L.A. office ... **Paul Zappert**, media director; **Harriet Olguin**, senior copywriter and **Robert Grosz**, account executive for Core Smith Greenland, N. Y. ... **James A. Miller**, radio-tv director and **Morris L. Milstein**, production manager for Joseph Katz, Baltimore ... **James K. Graham** to Reach, McClinton as producer for International Latex commercials.

## NETWORKS

NBC will introduce magnetic tape in both color and black and white with the advent of daylight saving next April.

Operation of six new color tape recorders plus ampex machines at that time will eliminate use of kinescope and lenticular film processes.

NBC TV is adding a half-hour strip of Kitty Foyle to its daytime schedule.

The Henry Jaffe office will produce the series.

Dodge is sponsoring a five minute sport package featuring "Crazy Legs" Hirsch over NBC Radio "Nightline."

Keystone has added to its affiliates: WJOI, Florence, Ala.; WBIA, Augusta, Ga.; KBCL, Bossier City, La.; WARE, Ware, Mass., and KERV, Kerrville, Texas ... ABN has added as affiliate WCRT, Birmingham, Ala.

... NBC officially assumed ownership this week of WJAS AM-FM, Pittsburgh.

**Personnel moves:** **Norman Baer**, formerly of A.P. and I.N.S., in charge of Mutual's news and special events department ... **Robert Pauley** and **Nicholas J. Pitasi** to ABN as account executives ... **William Dozier** rejoins CBS TV Hollywood as general program executive in charge of live programming. He'll be responsible for *Playhouse 90*, *Climax!* and *Studio One* as well as specials ... **Harry T. Floyd**, manager of television network sales for NBC's western division ... **Everard Kidder Meade, Jr.**, vice president in charge of corporate information services for CBS ...

## ASSOCIATIONS

What they said:

(1) Here are the two reasons **Clarence Eldridge** (speaking before ANA Convention) gives why the marketing manager should be an advertising man:

"First, because while advertising is only one of the components of the total marketing function, it is ... the most important component ... upon advertising there devolves the most important single purpose of all marketing activity—the building of business through the establishment of strong and loyal consumer-franchises.

"Second, partly because of its transcendent importance to the whole marketing function, but even more because of the very nature of the advertising process, the top marketing man must himself understand advertising—and not depend upon subordinates, no matter how highly placed, to provide that understanding."

(2) **Lansing B. Lindquist**, of McCann-Erickson, speaking before the ANA Convention:

"Today the radio networks, having put their backs to the wall with no where to go except forward, have gone a long way forward. There is no doubt that network radio today is programmed, scheduled, and priced more intelligently than ever before in the history of the medium.

**NARTB** president **Harold Fellows** intends to press his fight for the open courtroom, even though a special American Bar Association Committee thinks radio, tv and



newspaper photographs ought to be banned.

Fellows plans to ask for an opportunity to present the radio-tv industry's case before the ABA's convention in Atlanta.

**Association notes:** The AFA has formed a special committee to implement the AFA-FCC joint project to combat untruthful advertising . . . RAB's members are in overwhelming agreement that National Radio Week 1957 was the most successful to date. The event will be repeated in 1958 . . . NARTB Tv Code Review Board meets 13 November for a workshop session with the Alliance of Television Film Producers in Beverly Hills.

## FILM

Ziv reports much activity on the foreign sales front.

According to Ed Stern, head of Ziv's international division, the past two months have been the biggest in the division's history. Contracts have been signed involving 13 program series in eight different countries.

NTA launched an accelerated two-months sales campaign for its new Champagne feature film package. This group, culled from 20th Century Fox, Stanley Kramer and other leading producers, numbers 74 motion pictures.

The films, which are all first-run on tv, include such favorites as *The Bells of St. Mary's*, *High Noon*, *My Friend Flicka*, and *Uncle Harry*.

**Program Promotions:** WCAU-TV, Philadelphia, promoted the recent premiere of *The New Adventures of Charlie Chan* by attaching a poster to a rickshaw and sending it through the center of the city at peak hours. The rickshaw was imported from the Warner Bros. lot in Hollywood where the series had been filmed.

As a result of the response gained through this novel program kick-off, the station expanded its rickshaw coverage and for the next few weeks the rickshaw will tour the towns of Wilmington, Del., Camden, and Trenton, N. J., and Reading, Pa., all within WCAU-TV's coverage area.

## COMMERCIALS

Here's ARB's commercial popularity ranking for September:

RANK	COMMERCIAL
1	Hamm's Beer
2	Piel's Beer
3	Dodge
4	Winston
5	Schlitz
6	Alka Seltzer
7	Ford
8	Ballantine
9	Kraft
10	Chrysler
10	General Electric
10	Revlon
10	Snowdrift
11	Chesterfield
14	Pillsbury
16	Falstaff
17	Zest
18	National Bohemian
19	Budweiser
19	Ivory
19	Plymouth

Something different in formats for presentation of live commercials from Seattle:

Tv spots for Kessamin, McKesson & Robbins reducing formula, feature "testimonial letters" to personalities on an early morning show over KING-TV. The letters are from mythical relatives (Aunt Melissa, Uncle Slim) of the show's performers and tell how Kessamin has helped them.

The Friendly Group of radio tv stations have bought a 50% interest in Colmes-Werrenrath Productions, Inc., Chicago, producers of radio and tv film commercials.

## TV STATIONS

They did 20% more viewing at night and 10% more during the day the first nine months of 1957 compared with 1956, according to TvB.

Here is the breakdown in terms of homes:

Avg. evening program	Homes
1955	5,747,000
1956	6,757,000
1957	8,077,000
Avg. daytime program	Homes
1955	2,184,000
1956	2,650,000
1957	2,920,000

New York City is trying to get the



**WESTERN MARKET.** Immediate availability. 640 million acres, cultivated by 33-year-old radio station. Ideal for increasing sales in 302 counties of 12 states. Market furnished with 4 million year 'round listeners. Purchase includes top network programs and popular local shows. A really outstanding time buy!

Represented nationally by  
HENRY I. CRISTAL CO., INC.

**KOA**  
DENVER *Radio*

One of America's great radio stations  
50,000 Watts 850 Kc



Only ONE is atop the  
*Continental Divide*  
Serving both the Atlantic and  
Pacific Sides of America  
KXLF - TV4 -:- Montana  
Butte  
East—The Walker Co.  
West—Pacific Northwest Broadcasters

tv networks and independent stations to pay a sales tax on films telecast in and from New York.

The networks argue that such a tax, which is 3%, is unfair, since only part of the receiving audience is in New York. They have suggested paying but 5% of the 3% tax rate.

The sales tax has been in effect for theater films, the distributor collecting it from the individual theater paying it to the city.

**Peoples Broadcasting** has purchased KTVV, Sioux City. Also WNAX, Yankton, S. D.

The deal with Cowles involves \$3 million.

KTVV's purchase puts Peoples in the tv field.

WNAX is the fifth radio station in the Peoples chain. The others are WGAR, Cleveland; WTTM, Trenton, N. J.; WMMN, Fairmont, W. Va., and WRFD, Worthington, Ohio.

**Advertisers will not be able to spot a 30-second commercial in chain-breaks on NBC o&o stations.**

NBC Local Sales' explanation: The

assortment of 30-, 20- and 10-second breaks will offer greater flexibility for the buyer.

**Station notes:** KFEQ-AM-TV, St. Joseph, Mo., has been purchased by the KFEQ Broadcasting Company from the Midland Broadcasting Company. Isadora and Jesse Fine are the new owners . . . **New stations:** WBOY-TV, Clarksburg, W. Va. (Friendly group); WKST-TV, Youngstown, Ohio (Everett-McKinney); WINR-TV, Binghamton (Hollingbery) . . . WJIM, Lansing, has opened its new Flint studios.

**New personnel:** John R. Porterfield, station manager of WJMR AM-TV, New Orleans, and vice president of the Supreme Broadcasting Company . . . John B. Garfield, sales manager of WJW-TV, Cleveland . . . Charles M. McAbee, Jr., general sales manager of KMOX-TV, St. Louis . . . Robert Guy, program director of KTNT-TV, Seattle-Tacoma . . . Jack C. Ware, news director of WOOL-TV, Phoenix . . . Dave Lee, director of advertising and promotion, WTCN AM-TV, Minneapolis-St. Paul . . . Ted Nelson, manager of KFEQ, St. Joseph, Mo.

**Transferrals:** CBS Spot Sales: Ray Beindorf, from Chicago to New York; Robert H. Perez, from San Francisco to Chicago; Frank Beazley, from Hollywood to San Francisco.

## RADIO STATIONS

The six CBS-owned radio stations have set up a new, simplified and uniform rate card, effective Dec. 1.

The six new cards will:

(1) Furnish simple net-cost-per-unit-dollar rates, which can be easily multiplied by the number of broadcasts to arrive at total billings. (All figures in the new rate cards are in whole dollars.)

(2) Revamp time classes to three only (A, B, and C).

Steven Allison, who stars on a late-night show over WWDC, Washington, has an answer for sponsors who doubt that ratings mean sales.

Allison asks his listeners to send him their sales slips when they buy from his sponsors. He says he has

been getting quite a number and is turning them over to the advertisers.

**The Geuting Company, Philadelphia show chain, has come aboard radio's bandwagon in a notable way:**

- They've signed for the biggest news package in Philadelphia radio history.

- They've used newspapers for the past 50 years.

**Gordon McLendon**, in an editorial series over KLIF, Dallas, KTSA, San Antonio and KILT, Houston, criticized the Administration for laggardness in missile development.


His suggestion: J. Edgar Hoover is the man to be put in charge of a crash program immediately.

**WBT, Charlotte, is sending out braille program schedules to blind people in the area.** The station is inviting all blind listeners to submit their names for the mailing list.

**Station notes:** California Farm Network now includes 10 radio station outlets in its line-up, with one in or adjacent to the top 25 agricultural producing counties in the state . . . Edmont Sonderling, who owns station WOPA in Oak Park, Ill., and KXEL in Waterloo, Iowa, has purchased 50,000-watt WDIA in Memphis, Tenn. Price: \$1 million . . . WBDR is the new 1,000-watt radio station for Bradenton, Fla.

Mary Dunlavey has joined WIBG, Philadelphia, as sales representative. She was formerly with Aitkin-Kynett as radio-tv media consultant and with Harry B. Cohen as broadcast media director.

**Faces in new places:** Dan Curtin, sales manager and Robert Griffin, public relations director for WTRY, Albany, and WGRB, Schenectady . . . Norman J. Keats, assistant manager of KFXM, San Bernardino, Cal., and Glenn Lockhart, assistant manager for the KFXM Bakersfield station . . . Maitland L. Jordan, station manager for KOMO, Seattle . . . Dan Schmidt III, sales manager of radio, WGSM, Huntington, L. I. . . Bob Austin, program director for KSDO, San Diego . . . Don Stewart, sales manager for KAFY, Bakersfield, Cal.



WARNER BROS.  
FEATURES ARE  
PREFERRED IN

# SAN ANTONIO

SHARE OF AUDIENCE

# 73.0%

WOAL-TV FRIDAY 12 NOON—1:30 P.M.

## d.c.p. inc.

Distributors for Associated Artists  
345 Madison Avenue, MUrray Hill 6-2323  
75 E. Wacker Dr., DEarborn 2-2030  
1511 Bryan St., RIVERSIDE 7-8553  
9110 Sunset Blvd., CREstview 6-5886

Productions Corp  
NEW YORK  
CHICAGO  
DALLAS  
LOS ANGELES



. . . Arne Peterson, manager of KGAY, Salem, Ore. . . Milton H. Klein, sales manager of KFWB, Hollywood.

## REPS

Peters, Griffin, Woodward has made C. L. (Lud) Richards its Director of Sales Development for radio in New York.

In his former capacity as a national account executive for RAB Richards called on national advertisers.

Broadcast Times Sales salesmen from eight regional offices are making the rounds of agencies with tape recorders in tow.

The rep firm is running off for buyers the feature programing of the stations it represents, and reports excellent sales results.

NBC Spot Sales' Southern representative, Bomar Associates, has appointed Clyde L. Clem vice president and assistant to the president. The firm is expanding operations in the South.

Clem was formerly radio-tv account executive for Grant Advertising, Detroit.

NBC Spot Sales' latest presentation, "Spot Radio, the All-Media Accelerator," is aimed at automobile manufacturers.

The presentation makes these points:

- Suburban families, a prime target for the automotives, are reached more effectively by radio than newspapers, since circulation of most metropolitan papers drops sharply in most suburban areas.

**Personnel changes:** Frank Webber, now an account executive on the radio staff of Edward Petry & Co. in New York. Webber was previously with Gill-Perna . . . Thomas W. Corlett succeeds Val A. Best as general manager of Hill F. Best . . . John L. McGuire new manager of Clark A. Brown Co. in Denver.

**New appointments:** Broadcast Times Sales now rep the following North Carolina stations: WAYS, Charlotte; WCOG, Greensboro; WISE, Asheville; WMSJ, Sylva; WKIM, Wilmington.



**W**HERE  
**K**ENTUCKIANA  
**L**ISTENS  
**O**N 1080 KC



FOR RESULTS . . .

## Programs and People That Produce

JACK BENDT  
DAVE BROCKMAN  
PAUL COWLEY  
TOMMIE DOWNS

WILSON HATCHER  
BOB HENRY  
RED KIRK  
JIMMIE LOGSDON

Represented by John Blair & Company

For **Specialized**  
**SELL IN**  
**ST. LOUIS**

The only way to reach  
this vast Country and  
Western market

**WUEW**  
ST. LOUIS, MISSOURI

**770**  
**KILOCYCLES**

1000 WATTS  
CLEAR CHANNEL

Represented  
by  
**THE BOLLING  
COMPANY**



**THE POWER**  
**OF PADUCAH!**

NBC AFFILIATE

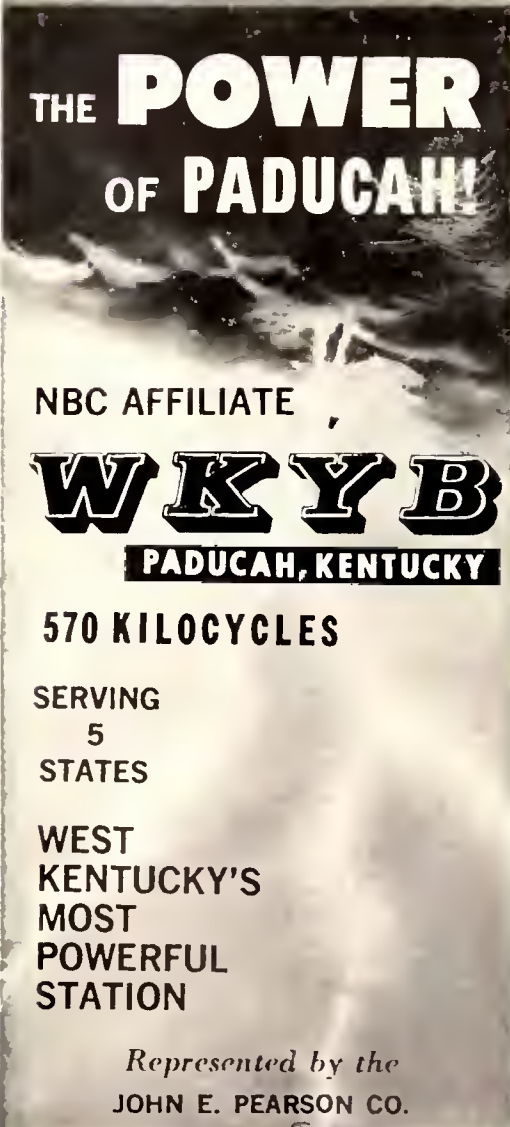
**WKYB**  
PADUCAH, KENTUCKY

**570 KILOCYCLES**

SERVING  
5  
STATES

WEST  
KENTUCKY'S  
MOST  
POWERFUL  
STATION

Represented by the  
**JOHN E. PEARSON CO.**



#### CLIP A DIP

(Continued from page 29)

the year when tv talent costs as well as time rates will have to level off. Concern over costs is at a peak.

As the radio-tv v.p. of one agency told sponsor: "Our client is very network tv-oriented, but in recent meetings with top advertising and sales v.p.'s. all showed concern over the cost of the medium. In some ways, network tv could be most vulnerable if budgets stop growing, because the initial investment is making single-client show sponsorship almost impossible. Yet the structure of network tv still depends on having a certain number of clients bankrolling complete shows."

Clients are taking pencil and paper in hand and figuring that they're paying up to 50% commissions on their network tv shows: There's a 10% commission to the talent manager, another commission to the talent agents like William Morris or MCA, a commission to the packager and a 15% overwrite on the entire show to the agency.

Some clients warn that some of the top star attractions have already priced themselves out of regular shows by making excessive demands. But talent agents still bank on one-shot appearances as bigger sources of income. As a result, musical and variety formats particularly will have a hard time attracting big names during the next year unless the industry pulls together on holding the cost line.

A number of small-budget air media advertisers feel that spot radio may benefit from any budget cut-backs, if these become necessary. The low pricing of the medium combined with the need for saturation impact upon consumers in times of harder sell give spot radio an advantage over more expensive media. The boom in both network and spot radio this year may have been a tip-off to greater economy-mindedness on the part of clients.

Spot tv can make itself more attractive to smaller clients by holding to the current rates and by offering more packages specially tailored to individual advertisers, they feel.

• Package foods, generally less responsive to any cut in consumer spending, will concentrate their attention on increasing their share of the market. Air media will be used in two ways: (1) network for over-all product selling; (2) spot for an increased number of local price promotions.

"We see general optimism among our clients about the 1958 sales outlook," says Jack Cunningham, president of C&W. "But traditionally, when there is any sign of leveling off, advertisers who sell package goods will fight harder at the outset of a hard-sell period. Heavy industry, like Alcoa, might cut back its air advertising. Durable goods feel the pressure next, but most of them realize that that is the time of opportunity for the advertiser who keeps up his effort. The trick isn't to cut back, but to sell more efficiently in terms of media and more persuasively in terms of copy."

• All air media clients will use their agency's extra services more extensively. In the case of network advertisers, an increased number will require these services without extra compensation and in return for their show commissions. Tougher bargaining will be the rule of the day.

But bargaining or not, clients will be using all forms of research from media research to copy testing more thoroughly than before. They will require more merchandising carry-through on the part of the agency and stepped-up show promotion and pub-

**ART BROWN** PRODUCTS FOR YOUR TV AND ART DEPT.

**"STORYBOARD" PAD**

The pad that has big 5 x 7 video panels that enable you to make man-sized TV visuals. Perforated video and audio segments on gray background.

No. 72C—Pad Size 14 x 17" (50 Sheets—4 Segments on Sheet) 2.50

No. 72 E—Pocket Size 6 3/4 x 8 1/4" (50 Sheets—1 Segment on Sheet)

**Tomkins TELEPAD**

Most popular TV visual pad with 2 1/2 x 4" video and audio panels on gray background. Each panel perforated.

No. 72A—19 x 24" (50 Sheets—12 panels on Sheet) 3.50

No. 72B—Pocket Size 8 x 18" (75 Sheets—4 panels on Sheet) 2.00

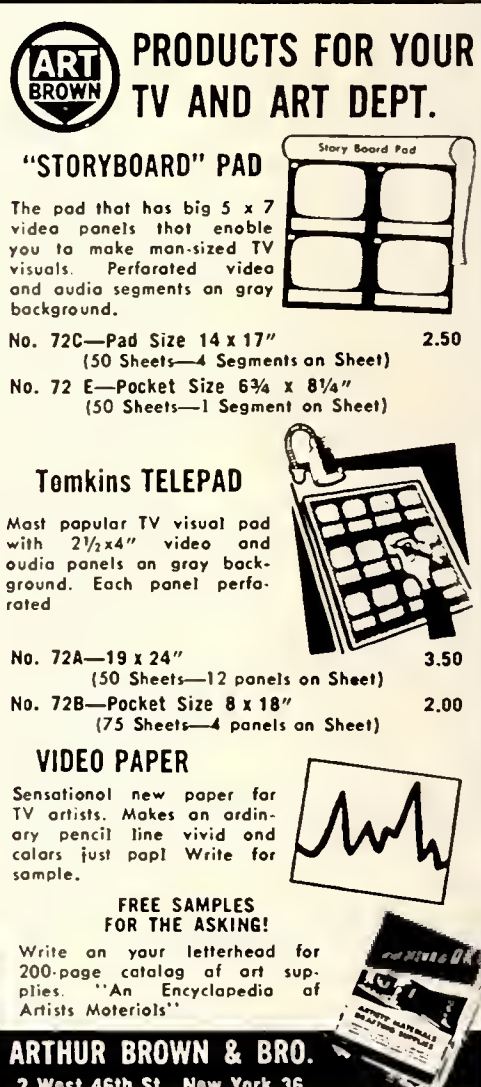
**VIDEO PAPER**

Sensational new paper for TV artists. Makes an ordinary pencil line vivid and colors just pop! Write for sample.

**FREE SAMPLES FOR THE ASKING!**

Write on your letterhead for 200-page catalog of art supplies. "An Encyclopedia of Artists Materials"

**ARTHUR BROWN & BRO.**  
2 West 46th St., New York 36.





licity services and thinking.

Kaiser Aluminum, for instance, is now considering an additional show promotion budget through Y&R to supplement the network publicity.

- More pressure will be put upon the media themselves, networks and stations both, to contribute merchandising and promotion carry-through. While circulation will still be the main factor in a media decision, clients are beginning to bring pressure to bear on stations through the client sales force and dealers for the station management to cooperate on promoting campaigns.

- Shared commercials for two or more brands of the same client will be used more often in the next few months. Many package goods advertisers particularly are finding this an effective way to amortize the high cost of network and spot tv both.

A related trend is the marketing of combined packages, such as a shaving cream and shaving lotion in an economy-priced single package. This trend stems both from the new emphasis upon price promotions and upon the fact that it stimulates sales of two products simultaneously.

In line with package goods commer-

cials, new features such as plastic squeeze bottles or novel dispensers, are less likely to be the subject of an entire commercial in the near future. More often such features will be incorporated as a plus into commercials stressing the value of the product itself.

"We've seen a rare phenomenon in the economy during the past three to five years and this phase may slowly draw to a close if the current pinch deepens," a McCann-Erickson marketing executive told SPONSOR. "This trend is the selling and advertising on the basis of packaging and convenience features rather than selling the product itself. In a free-spending economy as we have known it, this approach is very successful. But if consumer income stops growing, the expensive media like tv particularly will have to be used most efficiently to sell the intrinsic values of the product."


- The majority of air media advertisers and their agencies see in tv and radio the advertising impact that could halt any deepening of a downward sales curve, should this occur. They also feel that at the beginning of such a downward trend, the level of spending in air media would not only be likely

to maintain, but might be stepped up in an effort to combat the slow-down.

These are the ways to use the air media against a recession, according to most admen experienced in fighting temporary sales slumps for their companies:

1. Don't cut back the air budget. When selling is tougher, it usually costs more to make a dollar sale. But without that extra effort, an advertiser takes a chance on deepening his drooping sales curve to a dangerous degree.

2. Try new media combinations to fit your new situation. For instance, hurries of two-week spot radio saturations have helped advertisers pull up lagging sales curves in trouble areas before.

3. Use the agency's research facilities and services to the fullest. In times when sales are harder to make, it's more important than ever to make the most efficient media choice dictated by thorough research. It's more important to use the most appropriate and persuasive copy theme. And, it becomes more important to carry through with merchandising and in-store display reminders of every advertising campaign to insure product identification. 

## A MARKET

*is a market  
is a market....*

STANDARD RATE AND DATA says Amarillo is the 157th market in population among the nation's markets, but

**IT'S A FACT!**

That KGNC is blessed with a fabulous sales area encompassing 882,100 people, more than in the nation's 19th metropolitan market.

**IT'S A FACT!**

There is no market within a 250 mile radius of Amarillo rated in the first 100 markets.

**IT'S A FACT!**

That each week more than one-half million people in and around fabulous Amarillo listen to KGNC.

**\$2500  
REWARD**

In order to help us tell this story, we are going to pay \$2500 to the person who comes up with the right solution to this problem.

**WE DON'T BELIEVE** that advertisers know the whole truth about KGNC marketland

**WE DO BELIEVE** that advertisers ought to know the whole truth about our gas and oil and their byproducts, about our cattle, cotton, wheat, grain sorghums and other stable income sources

**WE DO BELIEVE** that advertisers ought to know that for the past 5 years Amarillo has consistently ranked among the top 10 metropolitan areas in the nation, with the highest per capita retail sales.

Let your entry be in any form you desire. It can be a suggestion for a trade publication campaign, a visual presentation, a brochure—whatever way you think best to get the story across. It's up to you!

Amarillo is a sprawling, growing, thriving area loaded with untold wealth. It's an old story to us. We want other people to know. In many ways Amarillo is equal to the nation's top metropolitan markets that are bought almost automatically by national advertisers when they want to blanket the country. Unfortunately, many of these advertisers study only metropolitan areas with a tendency to overlook the wealthy, healthy Amarillo metropolitan area.

This is an opportunity for you to become \$2500 richer merely by giving us the right solution to our problem. Our judges are 5 of the most important advertising executives in the country. Because some of these people may be acquaintances of yours, and because we don't want personalities to be a factor in our contest, each entry will be identified only with a code number.

Mail your entry to the attention of Jack L. Ston, Manager

**KGNC**  
Amarillo, Texas

and be sure it's in the mail before midnight December 1st.



*\*and her family*

**M**uch prettier, actually, from a sponsor's point of view, because these ladies *buy*! And at WVNJ you can talk to a thousand of them (and their families) for one minute at a cost of only 31c. Same rate for men, too.

Most advertisers know that the New WVNJ has more listeners than any other radio station broadcasting from New Jersey. As a matter of fact—almost twice as many as the next 2 largest combined.\*

\*Source—Hooperatings Jan.—Feb.—New Jersey

Most advertisers know the quality of this audience—for the new programming concept of playing only Great Albums of Music has brought the station thousands of new and potentially better buyers than ever before.

Most advertisers know, too, that WVNJ delivers this audience at less cost per thousand than any other radio station not only in Jersey but in the entire metropolitan area as well.

That's why WVNJ is the hottest radio station in the New Jersey market—bar none. Get the facts and you'll make WVNJ part of your advertising day.



Represented by:  
Broadcast Times Sales  
New York OX 7-1696

# WVNJ

Newark, New Jersey

**Radio Station of the Newark Evening News**



# WASHINGTON WEEK

9 NOVEMBER  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Assaults by industrial radio services on the FM bands and even on VHF television were foreshadowed this week (the FCC has extended its deadline for filings on spectrum allocations until Nov. 25).

The petroleum industry, railroads, and other industrial users of radio frequencies are definitely preparing to tell the FCC that FM radio has not caught on as expected, that many allocations are lying idle, and that they need these frequencies to conduct their businesses.

The City of Burbank and the Association of Police Communications Officers, on the other hand, leveled their fire at the VHF tv allocations.

Burbank and the police took the position that FM broadcasting has begun to move recently and that the public is entitled to its hi-fi listening.

The cure for that, they claim, is to take VHF away from tv entirely. Their filings said that the safety of life and property is the paramount interest, in any case, and that the VHF part of the spectrum is better suited to civic uses.

The FM people, meanwhile, are making efforts to mount a strong counter-attack. They have begun contacting Congressmen, as well as amassing their arguments for presentation to the FCC.

Tv production isn't moving west all by itself. U.S. population appears to be heeding Horace Greeley, too.

The Census Bureau reports that since the 1950 census the 11 far west states have enjoyed a 23% increase in population, from 19,600,000 to 24,100,000. Population of the nation as a whole increased only 11% in the same period.

Numerically, however, the Midwest had the largest increase, 5 million, but the 12 North Central states in this area had a percentage gain of only 11%. The Northeast lagged with 6% and an increase of 2½ million. Arizona, Nevada, and Florida gained at the fantastic rate of 40%, while California hit 27%.

Sen. William Langer (R., N.D.) reports that the people of Bartlesville, Okla., where wired tv is being tested, feel as he does about the undesirability of pay tv.

The Senator wrote 1,800 Bartlesville families that he didn't like pay tv and asked them to tell him how they felt about it.

Sen. Langer gave the returns as follows: 1,533 against pay tv in any fashion; 204 didn't like pay tv in principle, but were using the Bartlesville system; and 116 were for pay tv.

Some of the latter chided the Senator for calling the thing they were paying for in Bartlesville "pay tv."

The Federal Trade Commission and Lanolin Plus have come to an agreement under which the company voluntarily agrees to stop scaring young girls.

The FTC had objected to Tv commercials warning young girls that detergent shampoos will burn their hair and dry it out. Lanolin Plus accepted a consent order which does not carry an admission of law-breaking, but which closes the case with something very much like an agreement to cease and desist.

# double the audience

From Massachusetts to Long Island, sign on to sign off, every day of the week, WNHC-TV, Hartford-New Haven, delivers DOUBLE the COMBINED audience of competition:

- 267.3% greater than Hartford
- 342.3% greater than New Britain

Ask Katz for proof: ARB, Hartford-New Haven, June 8-14, 1957; Nielsen, NCS #2, 1956.



**WNHC-TV**

HARTFORD-NEW HAVEN, CONN.

**Channel 8**

**ABC-TV • CBS-TV**  
**Represented by KATZ**

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
**WFIL-AM • FM • TV.** Philadelphia, Pa. / **WNEF-AM • FM • TV.** Binghamton, N.Y. / **WHGB-AM.** Harrisburg, Pa.  
**WFBG-AM • TV.** Altoona-Johnstown, Pa. / **WNHC-AM • FM • TV.** Hartford-New Haven, Conn. / **WLBR-TV.** Lebanon-Lancaster, Pa.  
 Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York



Schnitz un gnepp\*

(\*Dried apples with dumpling and ham slice)



# Pennsylvania Dutch Favorites

## THE VIEWING IS "WONDERFUL GOOD"

Viewers are eating it up...WLBR-TV's great programming.  
Proof from Trendex:

	<u>Average Rating</u>	<u>Share of Audience</u>
WLBR-TV	16.2	32.6
WGAL-TV	21.4	43.0
WHP-TV	3.1	6.2
WTPA-TV	2.8	5.7

## THE COST IS "WONDERFUL LOW"

And smart timebuyers are discovering that WLBR-TV delivers LEBANON, LANCASTER, HARRISBURG and YORK at ONE-SIXTH the cost of nearest competitor! Blair-TV Associates has the amazing, dollar-saving facts.

Source: Trendex, Five-City Area, August 1957



**LEBANON-LANCASTER-HARRISBURG-YORK  
...AMERICA'S NUMBER 1 UHF MARKET**

A TRIANGLE STATION

**WLBR-TV**  
LEBANON-LANCASTER, PA.

Channel 15  
INDEPENDENT • WORLD'S BEST MOVIES  
Blair Television Associates, Inc.

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
WFIL-AM • FM • TV, Philadelphia, Pa. / WNBK-AM • FM • TV, Binghamton, N.Y. / WHGB-AM, Harrisburg, Pa.  
WFBG-AM • TV, Altoona-Johnstown, Pa. / WNBC-AM • FM • TV, Hartford-New Haven, Conn. / WLBR-TV, Lebanon-Lancaster, Pa.  
Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York

# SPONSOR HEARS

9 NOVEMBER  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Still another chemical account is reported shopping for a new agency. This one's latest network tv venture has been faring badly rating-wise.

A New York station whose "trouble sheets" often run to as much as two pages over a weekend can lay claim to hitting the jack pot.

It aired minute commercials for Bond's and Barney's Clothes back to back.

The next agency mergers you'll read about probably will involve:

- A Baltimore agency, and
- An old-line Chicago agency that pioneered in radio but hasn't been active in the air media since the advent of the tv era.

Visiting stationmen are made to feel right at home when checking in at one of the Madison Avenue rep offices.

If the visitor is from the South, the secretaries assume a Scarlett O'Hara drawl; if he's from New England, they sound like cousins of Titus Moody.

Skiatron at a recent stockholders' meeting let the cat out of the bag as to the company's eventual objective in pay tv.

Said a Skiatron officer: Our big source of revenue will be the advertiser. We'll sell him IBM cards for insertion in receiving sets; he can distribute them as premiums to his customers.

Admen, incidentally, raise this question about pay tv: Who's going to pay the amusement tax—the viewer, the system's operator, or the advertiser?

Madison Avenue programing executives regard the feud now raging between the Directors Guild and the technicians union over studio production authority as both juvenile (and dangerous to) live tv's dwindling share in New York.

Ask frustrated admen: Haven't these fellows any pride in their craft?

One thing Milton Biow left behind him in the agency world was an intense loyalty.

A timebuyer in an agency now loaded with ex-Biowites describes the school-tie spirit thus: "When they talk of their Biow past, their eyes glisten and they look off in the distance as though they were hearing the blare of trumpets and the roll of muffled drums."

Scratch the memories of veteran agency accountmen and they'll recall some of the strange ways advertisers have gone about terminating agency associations:

- The president of a cigarette account was so miffed at the agency's top brass that he broke his ties with a two-line letter bearing only the name and address of the agency. (The grapevine beat the letter in getting the news around.)
- An agency wine and dined the ad manager of a \$10-million account on the eve of a cruise. As an agency official was bidding him bon voyage, the ad manager said, "Oh, I almost forgot to leave this letter ending our pleasant association."



# WSJS

television

WINSTON-SALEM



3,198,000 people with over 4 BILLION DOLLARS to spend  
live in the WSJS-television Piedmont market




for {

WINSTON-SALEM  
GREENSBORO  
HIGH POINT

CALL HEADLEY-REED, REPS.



## YOU'LL SCORE WITH "JAXIE"...



Best Buy in the South's  
Great \$1½ Billion Mar-  
ket!

Basic NBC Affiliation

Represented by  
Peters, Griffin, Woodward, Inc.

**WFGA-TV** **Channel 12**  
Jacksonville, Florida  
Home of the Gator Bowl

does your  
meeting lack... **C.A.\***

Plan your Meeting where there is C. A. (controlled attractions). Your delegates will attend and enthuse over a sojourn to the finest year around Convention Center featuring the best in golf (two 18-hole courses) indoor and outdoor swimming, tennis, Skeet and Trap shooting, fine food and entertainment, plus world-famous Mineral Waters and Baths.

All these attractions are part of the French Lick-Sheraton, and thereby at your control—no outside influences to detract from that all-important Meeting.

Your delegates deserve the best—give it to them. All inquiries appreciated and answered promptly.

Completely air-conditioned  
guest rooms, convention  
and meeting facilities



\*CONTROLLED ATTRACTIONS

**FRENCH LICK-SHERATON**  
TELETYPE FRENCH LICK 471  
**FRENCH LICK, INDIANA**

THE MID-WEST'S FINEST  
CONVENTION RESORT HOTEL  
WITH ALL CONVENTION FACILITIES



For Reservations or Literature  
Write to:  
FRENCH LICK HOTEL  
PHONE LD 113

### AT&T

(Continued from page 33)

*Time*, came about because of production time required for the science programs.

First envisioned as a monthly presentation, it became evident in early stages of science series planning that the show's physical demands would make this frequency impossible.

AT&T and N.W. Ayer executives engineered this solution: use the science films as "spectaculars" and sponsor a lower-budget weekly tv show of a different type. New shows were thought of and package shows were examined by the score. The *Stories of John Nesbitt*, formerly run on network radio and in the movies as *The Passing Parade*, was selected for sponsorship by the high-prestige company.

Time-slot difficulties beset the production at the beginning. It started at 6:00 p.m. Sundays over CBS TV in April 1956. When it was up for renewal in March of this year, *Telephone Time* ratings were averaging 18.8. The audience potential at that Sunday time slot wasn't great enough, however, and a move was made to ABC TV, opposite *Playhouse 90* on CBS and *Lux Video Theater* on NBC. Competition proved too stiff and the program was again moved—to its present 9:30 p.m. Tuesday spot in June, where ratings for the first half of 1957 have averaged 17.0 (Nielsen total audience).

The value of star names has been proven by the performance of *Telephone Time* ratings. When well-known theatrical personalities are featured and the program gets full promotion support, ratings are quick to rise.

Greer Garson scored 24.1 Nielsen on the show 10 September; this is the highest rating *Telephone Time* has had on ABC to date. Bette Davis starred in *Stranded* on 9 May and the program scored a 14.0 Nielsen. A repeat of this show, however, scored a 17-plus. Stars are used on the average of once a month now for billboard purposes.

**Radio engineering:** Despite AT&T's heavy venture into tv as of last season, radio continues to play an important role in the firm's broadcast advertising picture. The company's famed *Telephone Hour* has been on the air steadily, 52 weeks a year, since 1940, except for a 17-week hiatus this summer.

Popularity of *Telephone Hour* was evidenced when an early-1957 story in



THAT WESTERN FEVER'S SPREADIN'! Yep, folks of every type got that old western fever 'n they're all listenin' to KXLA, Los Angeles' most listened to (and most powerful) 24-hour country and western music station.



10,000 watts (1110 K.C.) covering the greater Los Angeles market

**KXLA**

represented nationally by Broadcast Time Sales: New York, Chicago, Detroit, Atlanta



Delivering  
**MORE**  
**MORE**  
**MORE**

on channel



Your Katz Representative  
 will tell you more  
 about channel



NEW ORLEANS



IN THE  
 CRESCENT CITY

a New York daily stated the show was going to be discontinued. Hundreds of letters from faithful listeners flooded the AT&T offices. Mimeographed petitions titled "Save the Telephone Hour" were even circulated in midtown restaurants, and "we still don't know who was behind it," states a company official "but the demand for program continuation was there!"

**Commercial engineering:** Commercials used by AT&T are broken into four general categories:

1. institutional, dealing with research and technological advancements;

2. equipment, pitching the use of colored, wall and extension telephones;

3. long distance, selling (a) the enjoyment factor in hearing, long distance, from relatives and friends, and (b) the economy factor inherent in business use of long distance calls;

4. recruitment, carrying the "Bell is a good outfit to work for" theme. The recruitment commercials are used strictly on the science programs. Long distance pitches are made on the *Science Series* and *Telephone Time*. The institutional and equipment commercials are used on all three broadcast media programs.

Yellow Pages advertising, a separate division in the AT&T advertising picture, is run infrequently on *Telephone Time*. Spot tv is the primary medium used for these commercials. In 1956 the Bell System associated companies used 18,400 spots and over 700 program spots for Yellow Pages plugs.

**Financial engineering:** SPONSOR estimates AT&T spent \$2 $\frac{1}{2}$  million in tv time (gross) during 1956, \$1 $\frac{1}{2}$  million in the first half of 1957. Allocation of these costs, according to an AT&T official:

The associated Bell System companies and AT&T's Long Lines Division pays for *Telephone Time*. Long Lines pays one-third; the balance is pro-rated among the companies on the basis of the previous year's gross operating revenues.

*Bell System Science Series* is paid for with 10% from Western Electric and the balance is pro-rated among the associated companies, including Bell of Canada and Long Lines. There is one exception. Bell of Canada provides its own network and doesn't share in the U.S. network costs.



# You Can't Sell 'Em If You Don't Reach 'Em and **WJAR-TV** Reaches More Of 'Em in The Providence Market

## SUMMARY DATA\*

CALL LETTERS	TELEVISION HOMES	MONTHLY COVERAGE	WEEKLY COVERAGE
<b>WJAR-TV STATION B</b>	<b>1,186,410 706,140</b>	<b>593,890 448,390</b>	<b>539,130 430,370</b>

\*WJAR-TV Area Per  
NCS No. 2, 1956



# PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

## ANN ARBOR AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

## FIRST in PULSE\*

Most recent Pulse indicates WHRV's strong superiority...18 firsts (half hours) out of 24.

## WHRV

1,000 watts abc 1600 kc

Major league baseball,  
University of Mich. sports  
Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph,  
famous in Mich. area

Write for special merchandising  
plan or contact:

**BOB DORE ASSOCIATES**  
National Representatives  
*the door is always open...*

Bob Dore Assoc., 420 Madison Ave., N. Y. 17, N. Y.

• JUNE '56 PULSE

## Tv and radio NEWSMAKERS



**Harold B. Rorke**, who was radio and television director for J. Walter Thompson in Chicago, has been appointed an account executive and member of the Plans Board of Keyes, Madden & Jones, Chicago. Previously he spent three years at McCann-Erickson, in charge of the advertising for Swift's Canned Foods, and Mead Johnson & Company's Pablum baby food products.

After graduation from Stanford University, Rorke was an editor on the staff of several Los Angeles newspapers, and later managing editor of the Los Angeles Daily News. He was also director of publicity in Hollywood for CBS. A Legion of Merit was awarded Lt. Col. Rorke for wartime service as deputy officer in charge of the Air Force component of the War Department Bureau of Public Relations. He is a member of the Press Club of Washington, D. C.

**Eugene P. Weil**, a veteran broadcaster, has been promoted to national sales manager of the OK Group. These stations include WLOK, Memphis; KOAK, Lake Charles; KYOK, Houston; WXOK, Baton Rouge; and KOPY, Alice, Texas. Weil will be headquartered in Memphis, where he will continue to direct WLOK in addition to his duties as OK national sales manager.

Upon accepting the appointment, Weil said, "This is a tremendous challenge and one that I welcome. The OK Group Stations are all top rated, have splendid success stories, and reach a population of over 2 million Negroes in four southern states. It will be a pleasure to meet with the timebuyers and account executives on a national level and tell them the OK Group story embodying the buying traits and habits of the Negro people in the deep South."



**Harry T. Floyd** has been named manager of television network sales, Western Division, for NBC. He will report to Charles R. Abry, manager of eastern sales. Floyd has served as a television network salesman since he first joined NBC in 1947. Before that he was, in turn, sales manager of the Princeton Film Center in Princeton, N. J.; eastern sales manager of the Commercial

Film Division of Walt Disney Productions in N. Y.; product manager and assistant to the vice president in charge of merchandising of Johnson & Johnson, New Brunswick; advertising manager of Interwoven Stocking Company (New Brunswick) and advertising and sales promotion manager for Washer Bros. department store in Fort Worth, Texas. Floyd attended Kansas State College, and is a member of the Radio-Television Executives Society. In his new position, he will be located at NBC's Hollywood, Cal., offices.





**“GEE!** I’m going to buy that candy!”

He was watching WGN-TV’s top rated “Bugs Bunny and Friends” at 6:30 P.M. along with 881,758 other children and adults. (A.R.B., September, 1957, 13.4’).

Top programming to deliver you the right kind of audience is our business.

**That’s why Top Drawer Advertisers use WGN-TV**

Let our specialists fill you in on some exciting WGN-TV case histories, discuss your sales problems and advise you on current availabilities.

Put “GEE!” in your Chicago sales with

**WGN-TV**  
CHANNEL 9—CHICAGO

# SPONSOR SPEAKS

## The Frey report

Agencies who are sloughing off national advertisers' review of the compensation system as "a tempest in a teapot," are just ducking reality. The concern over the 15% system is serious and widespread, and client analysis of agency service and compensations will be thoroughly documented when the final Frey report comes out around the first of the year.

Too many agency executives bristle at the mention of this agency study. Yet major national clients don't necessarily see it as a compensation-cutting move. Some feel they may end up spending more for a number of services. But one fact is certain: the majority of clients is intent upon arriving at some scientific and fair method of compensation.

Agencies would do well to arm themselves with more facts right now against the day when clients finish studying the conclusions of the Frey report. As the year draws to an end, agencies can take a closer look at their cost accounting figures for each client, analyze their operating cost and search for fat that could be trimmed. But most important of all, this is the time for them to gather facts about their operations that will help clarify the negotiations to come.

## The promotion manager: 1958 model

Several hundred station promotion executives (all members of Broadcaster's Promotion Association) opened our eyes last week-end with a super-duper seminar that did high credit to themselves and their stations. The BPA, now in its second year, is proving that the tv and radio station promotion manager is an executive *par excellence*.

We've gleaned the notion somewhere along the line that promotion managers have secondary billing at most stations. The things we saw at the BPA seminar, and the men and women we met, belied that impression. Included in the agenda were marketing talks by men like Ben Wells, vice president in charge of sales and advertising for 7-Up, Frank Brady of Cohen & Aleshire, Jeff Abel of Henry J. Kaufman and Al Farber of J. Walter Thompson.

Obviously the BPA, which proves how well promotion managers can operate on their own, has important meaning for air advertisers. To the extent that promotion managers are recognized by their station management and allowed to function to their fullest capacity, sponsors will benefit.



**THIS WE FIGHT FOR:** Radio, both net and spot, has failed to publish figures on client expenditures. Now with a softening of national economy, advertisers have got to have concrete figures upon which to base their decisions.

## 10-SECOND SPOTS

**Ivy League:** Len Firestone, of Ziv, tells this one: Two admen were walking up Madison Avenue when one remarked, "Hey, isn't that a beautiful sunset?" "Yeah," said his friend, "but isn't it too bad it's on the West side."

**Unmasked:** Note to those 1,200 account execs and timebuyers who are wondering who was the sultry-voiced femme that did the "weather girl" take off in that record announcing the move of John Blair Tv Associates to 415 Madison Avenue: It wasn't Monroe, it wasn't Mansfield—it was Jennie Snell, in charge of sales development for Blair Associates.

**Come and get it:** According to the contract Los Angeles tv station KRCA has with the Mt. Wilson Co., it is obligated to feed wild life in the area of its transmitter atop Mt. Wilson. Last Sunday night set the record for guests—18 raccoons showed up for dinner. *Don't let those guest stars go to waste—put 'em on the air!*

**Beeper bard:** Straight news is not enough at some stations: here's a commentary in verse by Bob Sheehan of KXON, St. Louis, news staff, titled "Ode to a Sputnik":

*Twinkle, twinkle, little ball,  
Ain't you got no fear at all  
Floating up there in the air  
Without a thing to keep you there  
Zooming 'round the earth so fast  
You just get there, then you're past,  
Keeping trackers in a tizzy,  
Tell me, Sputnik, ain't you dizzy?  
But if you're weary of your orbit  
And just no longer can absorb it,  
Don't just drop down anywhere,  
Fall on Krushchev—he put you there!*

**Reaction:** When WVEC-TV, Norfolk, Va., began its educational tv program recently, a listener phoned and suggested they check their equipment "because there's some funny stuff coming over my set. Looks like some kind of school business." *Maybe we just don't want to be educated.*

**Fan:** From WCIA, Champaign, Ill., comes a release about a Jimmy Dean fan named B. H. Dameron who, each morning, tapes the Dean show through his tv, then feeds the tape through a 50-watt amplifier system on top of his windmill so he can listen to Jimmy Dean wherever he is on his 85-acre farm. "If I didn't have such a good bunch of neighbors," Dameron says, "they'd have had me locked up long ago." *Yes sir, best bunch of out-of-home listeners in Illinois!*



Look What's Happening  
Down in "Big D"



THE NEW LEADER!

*\*American Research Bureau Reports:*

**WFAA-TV . . . . .** *First* in network vs. network television shows with Channel 8 leading more nights than any other Dallas-Fort Worth Station! (7 - 10 PM)

**WFAA-TV . . . . .** *First* in network *plus* local shows, with Channel 8 leading more nights than any other Dallas-Fort Worth Station (5-to Signoff)

**WFAA-TV . . . . .** *First* with more viewers weekdays from 3 to 6 PM than any other Dallas-Fort Worth Station.

\*ARB, Sept., '57

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